RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Best of | PETER FRAMPTON

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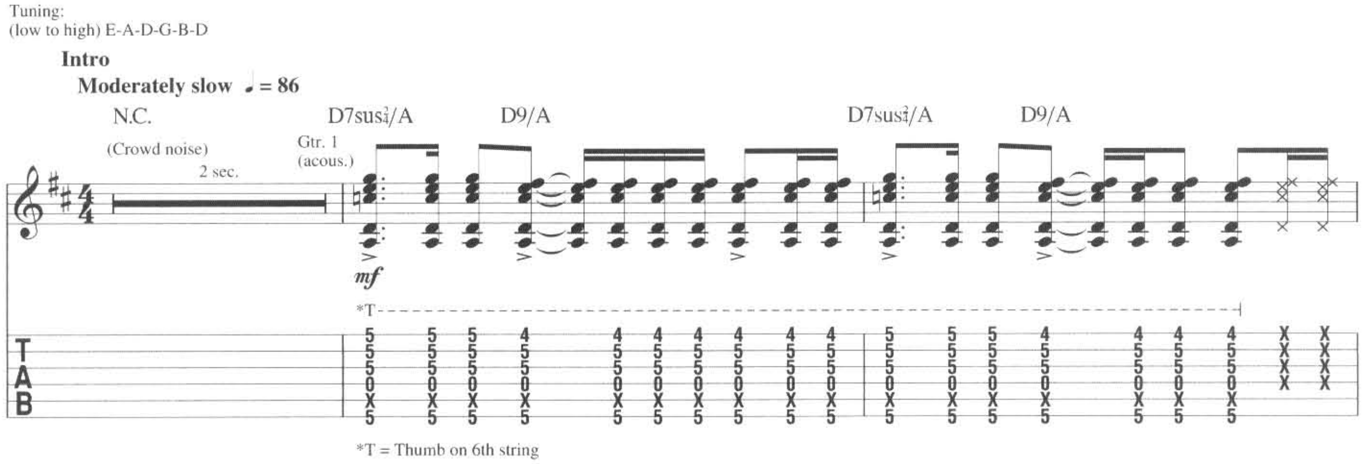
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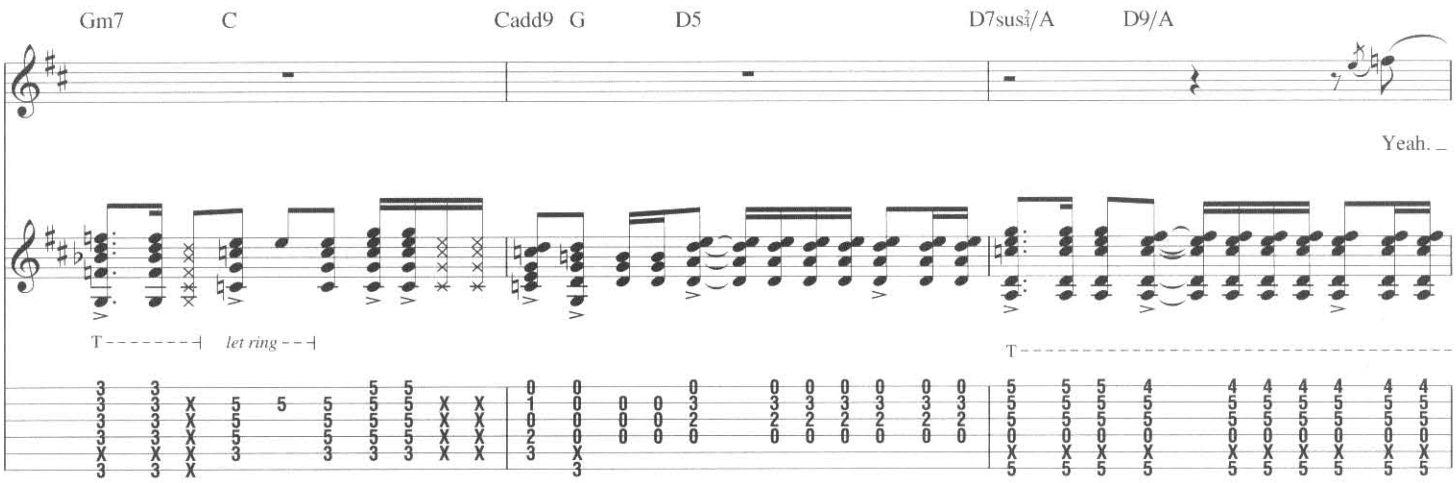
CONTENTS

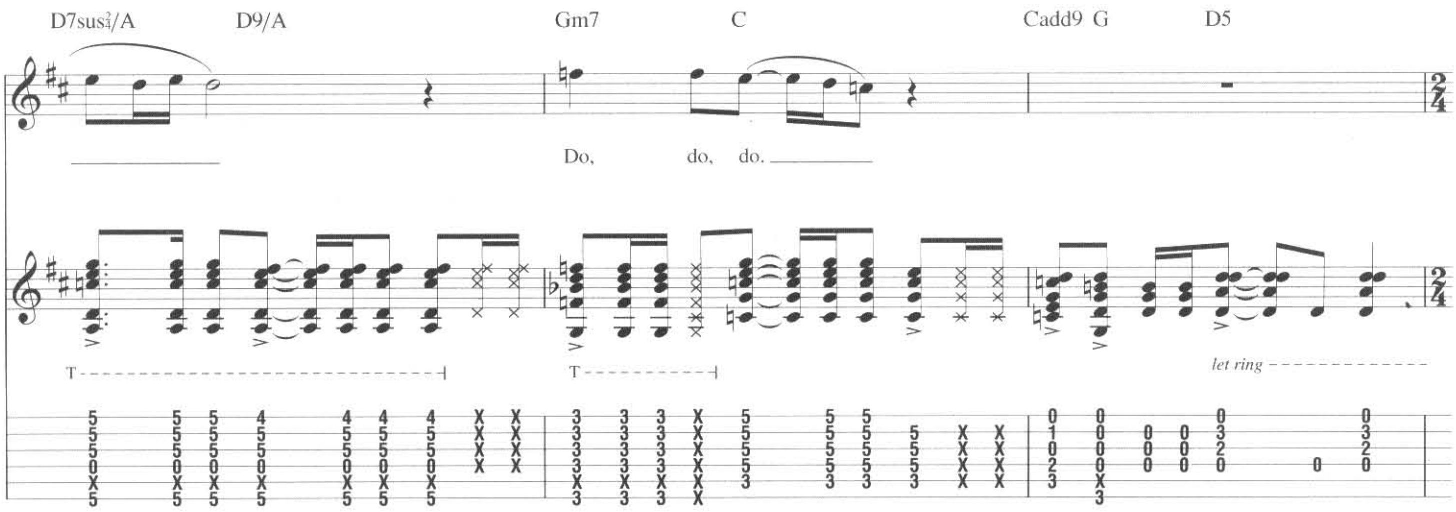
from *Frampton Comes Alive!*

All I Want to Be (Is by Your Side)

Words and Music by Peter Frampton



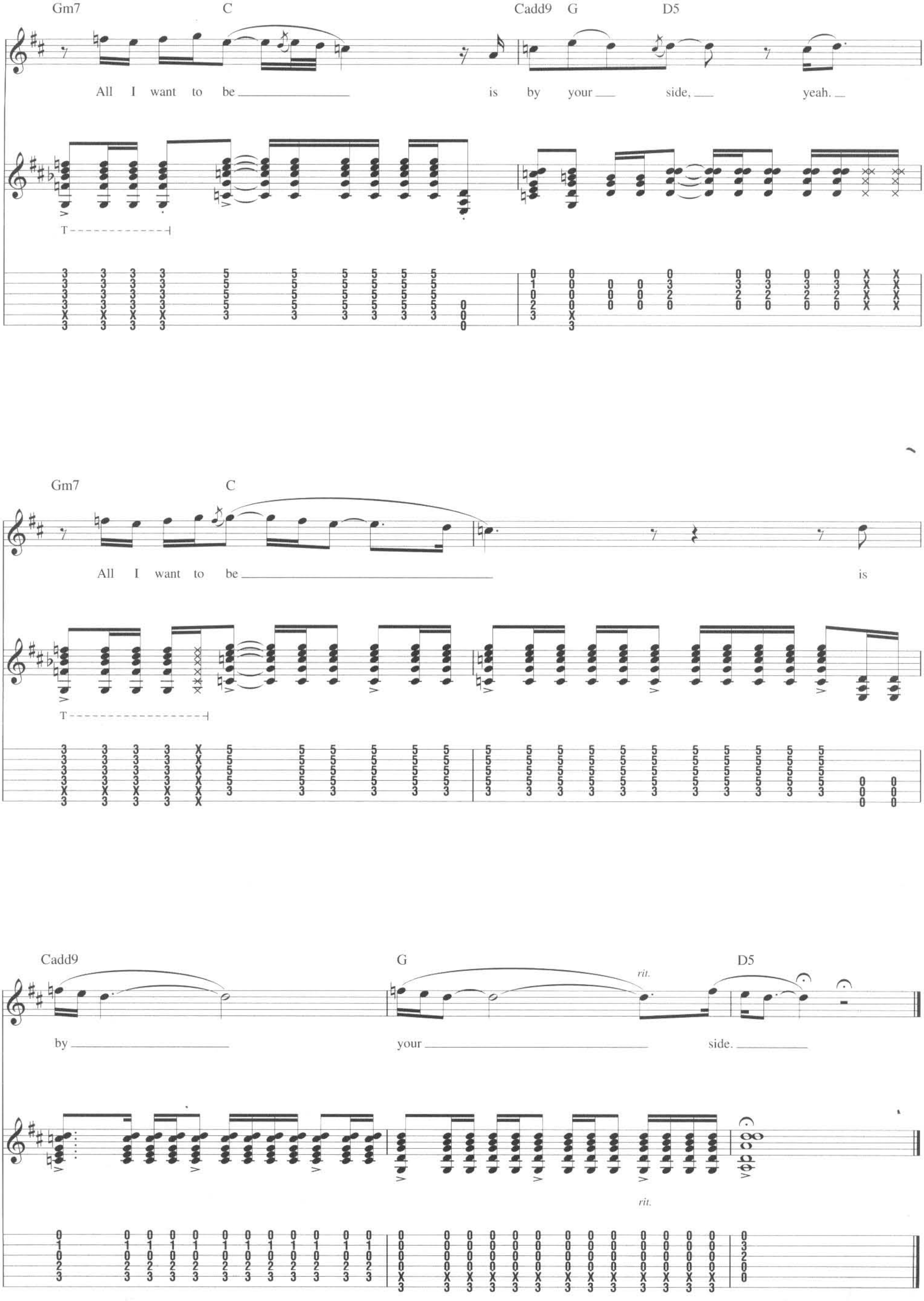





Verse
Dsus2 D5 Cadd9
1. Do what you do, don't bring me down.
2. Shake me down, you wan-na put me on the ground.
Rhy. Fig. 1
let ring
G G/F# D5
I went to the doc-tor, he's just an-oth-er clown.
There's mon-ey in my poc-ket, I won't make a sound. Well, you can
End Rhy. Fig. 1
1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (last 3 meas.)
Dsus2 D5 Cadd9
Don't stand a-lone, you might turn to stone.
run me o-ver or pick a four leaf clo-ver.
G G/F# D5
I'm sure there is a pill for that, you're on your own.
Now they cut the lights down, this rec-ord's go-ing slow-er.
Rhy. Fill 1
Gtr. 1


Chorus
D7sus$^{2}_{4}$/A
D9/A
Gm7
C
Can't you see what it's doing to me?
Rhy. Fig. 2
T
All I want to be is by your side.
Cadd9
G
D5
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2
I don't care if they cut my hair. All I want to be is
To Coda
Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)
by your side. (1.) Well, (2.) Yeah, all I want to be is by your side, yeah,
Interlude
D
Dsus$^{2}_{4}$
Am(add$^{9}_{11}$)
by your side.
Gtr. 1

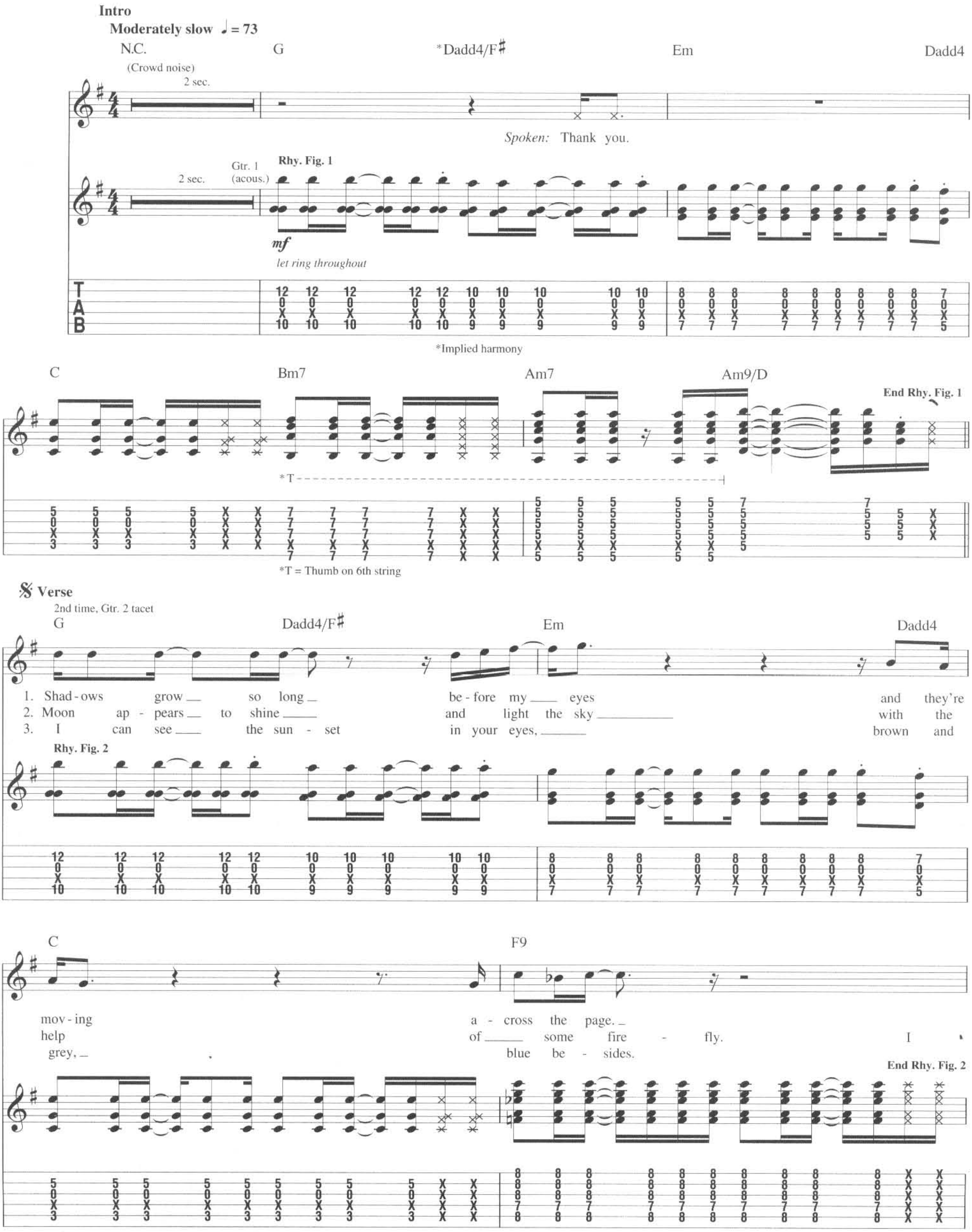

Cadd9
G
G/F
G
D5
D
Dsus4
D
Am(add9/11)
E11
Am(add9/11)
D.S. al Coda
Cadd9
G
G/F♯
D5
let ring
let ring
let ring
Coda
Gm7
C
N.C.
all I want to be is...
Crowd: (By your side.)
Gtr. 1


Gm7
C
Cadd9
G
D5
All I want to be
is by your side, yeah.
Gm7
C
All I want to be
is
T
Cadd9
G
rit.
D5
by
your
side.
rit.

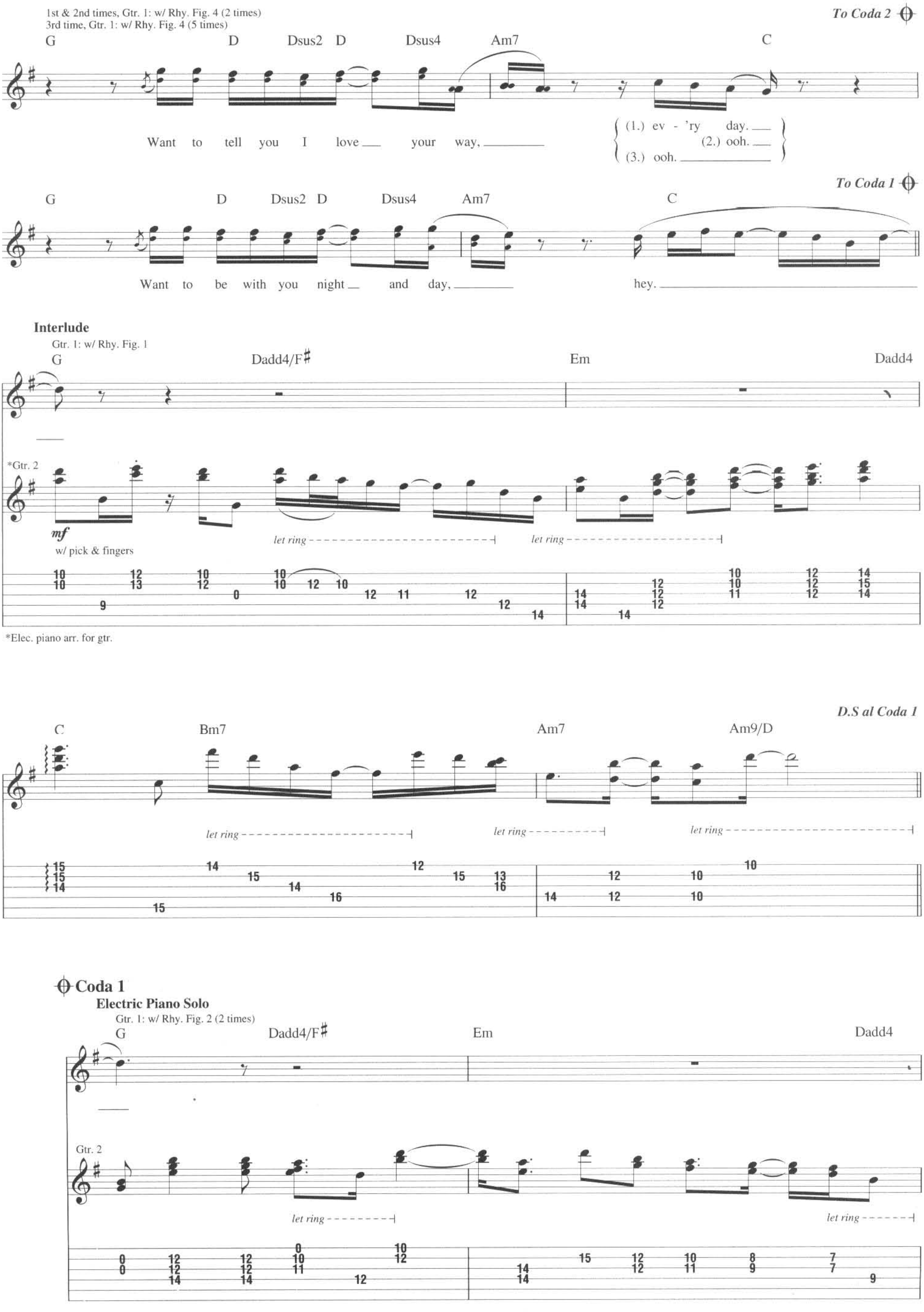
from *Frampton Comes Alive!*

Baby, I Love Your Way

Words and Music by Peter Frampton




Gtr. 1: w/ Rhy. Fig. 2
G
Dadd4/F#
Em
Dadd4
Sud - den - ly the day turns in - to night far a -
won - der how they have the pow - er to shine, shine, shine. I can
Clouds are stalk - ing is - lands in the sun. Wish I could
C
F9
way from the cit - y.
see them un - der the pine.
buy one out of sea - son.
But
Pre-Chorus
Bm7
E7
don't hes - i - tate, 'cause your
Rhy. Fig. 3
Gtr. 1
Am7
D9
love won't wait, yeah.
End Rhy. Fig. 3
Chorus
G5
D
Dsus2 D
Dsus4
Am7
C
Ooh, ba - by, I love your way, ev - 'ry day.
Rhy. Fig. 4
End Rhy. Fig. 4


1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 4 (2 times)
3rd time, Gtr. 1: w/ Rhy. Fig. 4 (5 times)
To Coda 2
G D Dsus2 D Dsus4 Am7 C
Want to tell you I love your way,
(1.) ev - 'ry day.
(2.) ooh.
(3.) ooh.
To Coda 1
G D Dsus2 D Dsus4 Am7 C
Want to be with you night and day,
hey.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
G Dadd4/F♯ Em Dadd4
*Gtr. 2
mf
w/ pick & fingers
let ring
*Elec. piano arr. for gtr.
D.S al Coda 1
C Bm7 Am7 Am9/D
let ring
Coda 1
Electric Piano Solo
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
G Dadd4/F♯ Em Dadd4
Gtr. 2
let ring


C
F9
let ring
G
Dadd4/F♯
Em
Dadd4
let ring
let ring
let ring
C
F9
But
let ring
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2 tacet
Bm7
E7
Am7
don't hes - i - tate, 'cause your love won't
D9
D.S. al Coda 2
wait.
Coda 2
G
D
Dsus2
D
Dsus4
Am7
C
Want to be with you night and day.


G D Dsus2 D Dsus4 Am7 C
Ooh, ba - by, I love your way, ev - 'ry day.
G D Dsus2 D Dsus4 Am7 C
Want to tell you I love your way, ooh.
G D Dsus2 D Dsus4 Am7 C
Want to be with you night and day, yeah.
Outro
G Dadd4/F♯ Em Dadd4 C G/B Am7 G
rit.
Gtr. 2
rit.
let ring
Gtr. 1
rit.

from *Somethin's Happening*

Baby Somethin's Happenin'

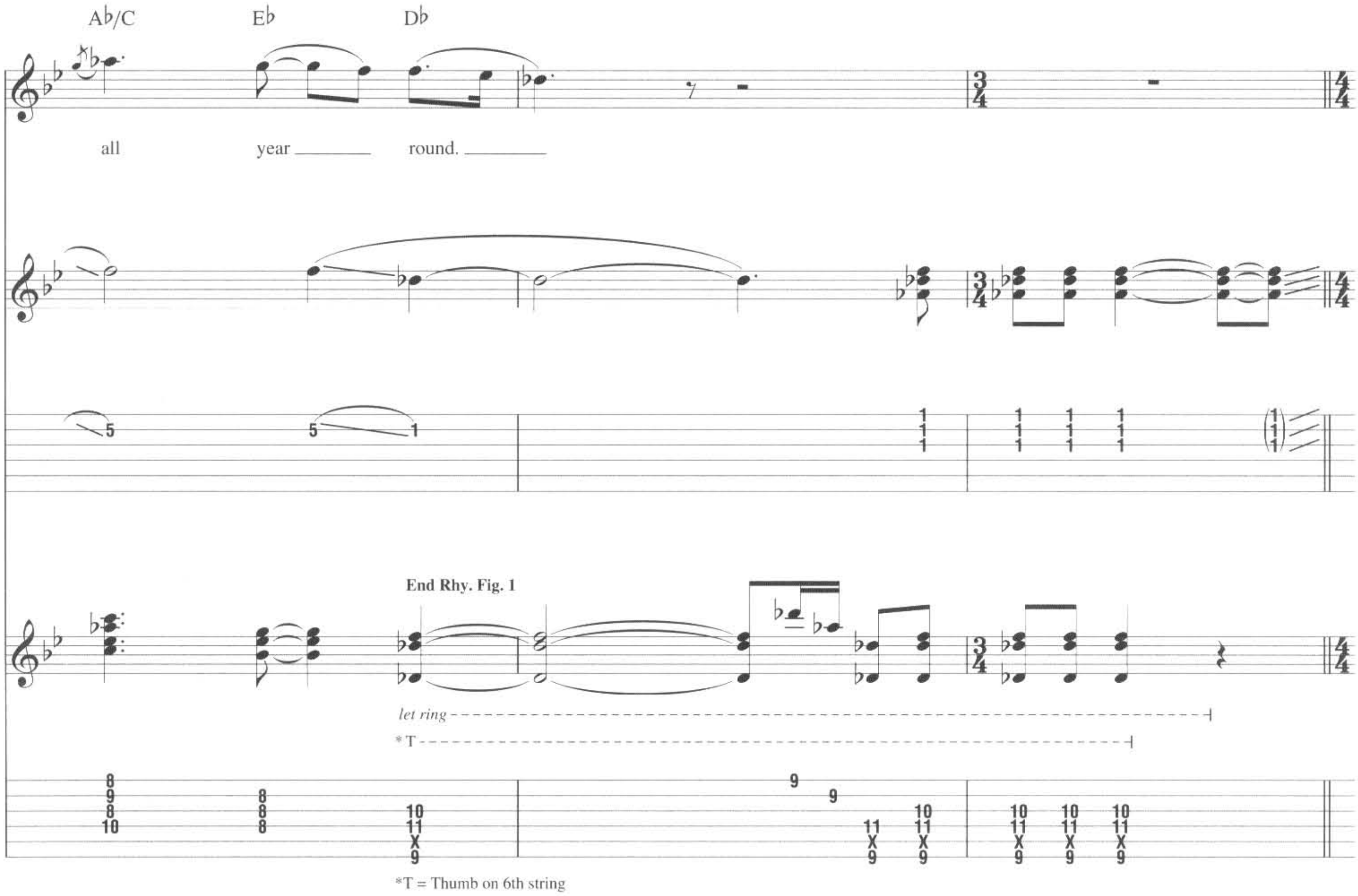
Words and Music by Peter Frampton





Ab/C Eb Ab/C Eb6 Bb
Can't go wrong. I see a new way.
Ab/C Eb Db
You'll be in my play. Sing my song.


B♭
A♭/C
E♭
A♭/C
Where is the rea - son
I keep tea - sin'.
If I knew.
let ring
E♭6
B♭
Now to see the new year,
not be - in' blue here



Ab/C
Eb
Db
all
year
round.
End Rhy. Fig. 1
let ring
*T
*T = Thumb on 6th string



Chorus
2nd time, Gtr. 3: w/ Rhy. Fill 3
Fsus4
F
Fsus4
F
Bb7sus4
Bb7
Al - right,
some - thin's hap - 'nin'.
Hold tight,
let ring
let ring
let ring
Rhy. Fig. 2
let ring


B♭7sus4 B♭7 Fsus4 F Fsus4 F
might be lightnin'. Turn up the lights, some - thin's mov - in'.
I feel like danc - in'.
let ring
To Coda
B♭7sus4 B♭7 B♭7sus4 B♭7 A♭
Can't sleep at night, my heart keeps miss - ing a beat.
Rhy. Fill 3
End Rhy. Fill 3
End Rhy. Fig. 2


Interlude
Eb/G
Db/F
Eb/G
Db/F
Bb
Gtr. 3
let ring
Gtr. 4 (dist.)
divisi
f
w/ slide
let ring
let ring
Gtr. 2: w/ Rhy. Fill 2 (2 times)
Gtr. 4
Verse
Gtr. 2: w/ Rhy. Fig. 1 (1st 6 meas.)
Bb
Gtr. 4 tacet
Ab/C
Eb
Ab/C
2. I know it's my year,
ain't got no fear.
Hold me down.
Gtr. 3
Gtr. 4
divisi
Eb6
Bb
Take it eas - y,
if not for me.
let ring


Ab/C Eb Db Bb
Sing my song. Where is the rea - son
Gtr. 3
let ring
Gtr. 2
Ab/C Eb Ab/C Eb6
I keep tea - sin'. If I knew.
let ring
Gtr. 2: w/ Rhy. Fig. 1 (last 3 meas.)
Bb Ab/C Eb Db
Have to see the new year, not be - in' blue here ev - er - more.
Gtr. 3
let ring
let ring


D.S. al Coda
Coda
B♭7sus4
B♭7
heart keeps miss-ing a beat.
*Gtrs. 3 & 4
let ring
*Composite arrangement
Gtr. 2
T
Rhy. Fill 6
Guitar Solo
Gtr. 4 tacet
D♭
E♭
E
B♭
B♭4
F
Gtrs. 3 & 4
Gtr. 3
8va
End Rhy. Fill 6
Gtr. 1
Rhy. Fig. 3


F4 F F4 C C4 C C4 B♭ B♭4 B♭
Gtr. 3
8va
loco
let ring
Gtr. 1
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C Csus4 C Csus4 B♭
Gtr. 1: w/ Rhy. Fig. 3 (1 1/4 times)
B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C
Ooh, ba - by, don't
Gtr. 4


Csus4 C Csus4 B♭ B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F
ev - er let it bring you down. Ooh, ba -
Gtr. 3 8va loco
let ring
Gtr. 4 loco 8va
let ring
Fsus4 F Fsus4 C Csus4 C Csus4 B♭ B♭sus4 B♭ B♭sus4 B♭
- by, that's not the way I want it to sound. Ooh,
Gtr. 3 8va loco 8va
let ring
let ring
Gtr. 4 8va loco
Gtr. 1
Rhy. Fill 7
End Rhy. Fill 7


Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)
B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C Csus4 C Csus4 B♭
ba - by, don't catch me when I'm run - nin' a - round.
Gtr. 3
8va
loco
let ring
Gtr. 4
B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C
Ooh, ba - by, I'll



*Composite arrangement


Bb7sus4 Bb7 Fsus4 F Fsus4 F
might be light - nin'. Turn up the lights, I feel like danc - in'.
let ring
Gtr. 2: w/ Rhy. Fill 6
Bb7sus4 Bb7 Bb7sus4 Bb7 Dbadd9
Can't sleep at night, my heart keeps miss - ing a beat.
let ring
Outro
Gtr. 1: w/ Rhy. Fig. 3 (2 3/4 times)
Gtr. 2 tacet
Eb E Bb Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C
Ooh, ba - by, don't
8va
loco
let ring
Csus4 C Csus4 Bb Bbsus4 Bb Bbsus4 Bb Bbsus4 F
ev - er let it bring you down. Ooh, ba -
8va
let ring


Fsus4 F Fsus4 C Csus4 C Csus4 B♭ B♭sus4 B♭
- by, that's not the way I want it to sound. Ooh,
8va
loco
let ring
let ring
B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C Csus4 C Csus4 B♭
ba - by, don't catch me when I'm run - nin' a - round.
8va
loco
let ring
let ring
Gtr. 1: w/ Rhy. Fill 7
Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
B♭sus4 B♭ B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C
Ooh, ba - by, I'll
8va
let ring
let ring
Gtr. 1: w/ Rhy. Fill 7
Gtr. 1: w/ Rhy. Fig. 3 (1st meas.)
Csus4 C Csus4 B♭ B♭sus4 B♭ B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F
pick you up if your on the ground. Ooh, ba -
8va
loco
let ring
let ring
let ring


Begin fade
Fsus4 F Fsus4 C Csus4 C Csus4 B♭ B♭sus4 B♭ B♭sus4 B♭ B♭sus4
- by, don't ev - er let it bring you down. Ooh,
Gtrs. 3 & 4
8va
loco
let ring
Gtr. 1
Gtr. 1: w/ Rhy. Fig. 3 (till fade)
B♭ B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 Csus4 C Csus4 B♭
ba - by, that's not the way I want it to sound.
B♭sus4 B♭ B♭sus4 B♭ B♭sus4 F Fsus4 F Fsus4 C
Ooh, ba - by, don't
Csus4 C Csus4 B♭ B♭sus4 B♭
Fade out
catch me when I'm run - nin' a - round. Ooh,

from *Fingerprints*

Boot It Up

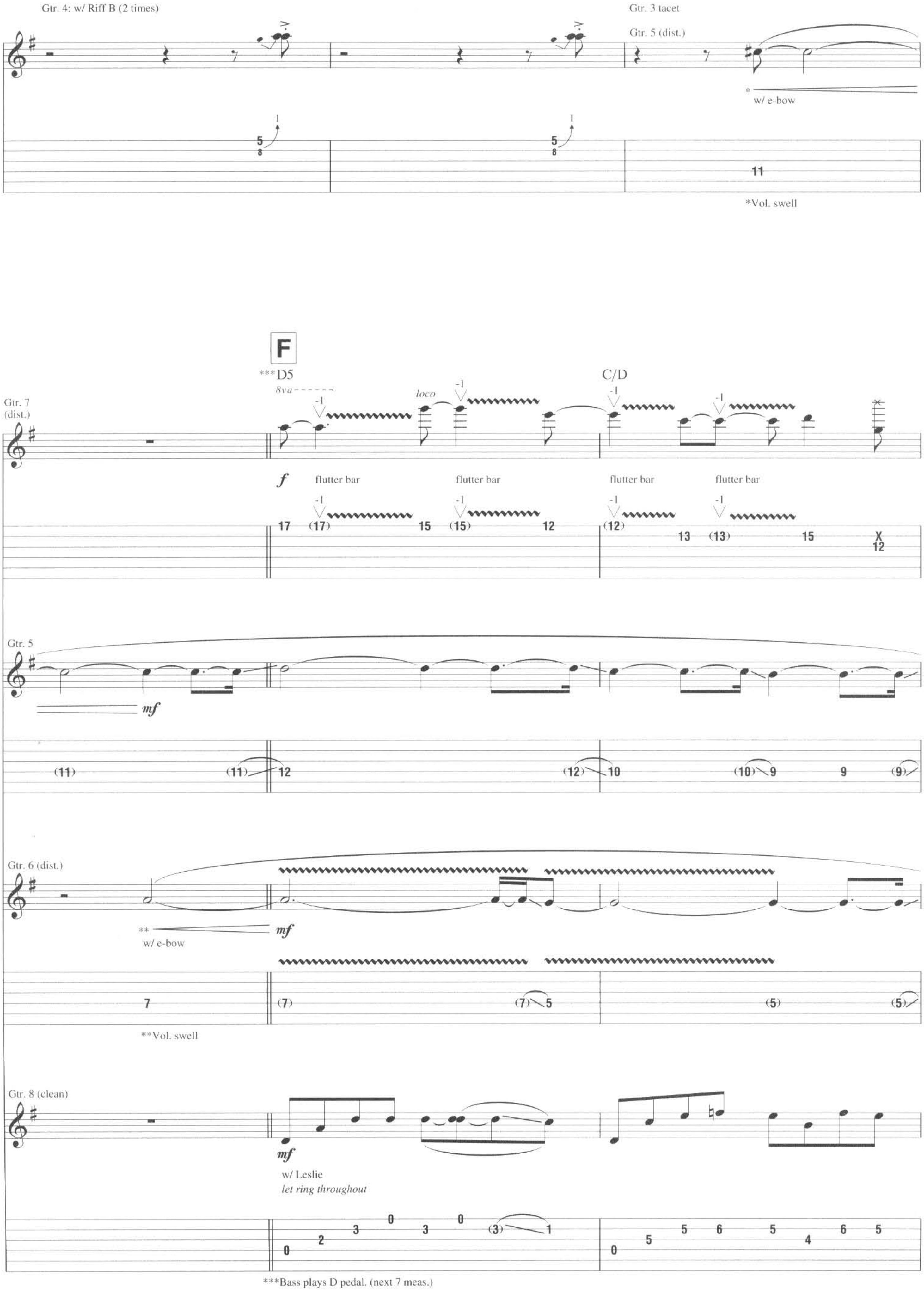
Words and Music by Peter Frampton and John Regan



*Bend string w/ left hand fingers while holding tapped note.


Em N.C.
loco
Em N.C. A/E
Gtr. 3
8va
Em N.C.
loco
Em N.C. A/E
8va
Em N.C.
loco
Em N.C. A/E
C
Gtr. 3 Em N.C.
A7
Gtr. 4 (clean)
Riff B
End Riff B
mf
let ring
1/2
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1st 4 meas.)
Em N.C. A/E
grad. bend
1/2
w/ bar
let ring


Gtr. 4 tacet
Em N.C. Em N.C. A/E Em N.C.
Gtr. 3
w/ bar
1/2
P.M.
D
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A
Em N.C. A/E Em N.C. Em N.C. A/E
8va
loco
Em N.C. Em N.C. A/E Em N.C.
E
Gtr. 4: w/ Riff B (1 1/2 times)
Em N.C. A/E Em N.C. A7
Gtr. 4: w/ Fill 1
Fill 1
Gtr. 4
let ring
let ring



Gtr. 4: w/ Riff B (2 times)
Gtr. 3 tacet
Gtr. 5 (dist.)
w/ e-bow
*Vol. swell
F
***D5
8va
loco
C/D
Gtr. 7 (dist.)
flutter bar
Gtr. 5
Gtr. 6 (dist.)
w/ e-bow
**Vol. swell
Gtr. 8 (clean)
w/ Leslie
let ring throughout
***Bass plays D pedal. (next 7 meas.)


D5
C/D
G/D
D5
8va
loco
flutter bar
flutter bar
flutter bar
fdbk.


C/D
D5
Gtr. 6 tacet
C
G5
flutter bar
flutter bar
Gtr. 4
(cont. in slashes)
(cont. in slashes)


G
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (1st 4 meas.)
Gtrs. 4, 5, 7 & 8 tacet
E5
Em N.C.
Em N.C.
A/E
Gtrs. 4 & 8
Gtr. 7
Gtr. 3
Gtr. 3 divisi
Gtr. 5
Em N.C.
Gtr. 4: w/ Riff B (2 times)
A7
Gtr. 3
steady gliss.
H
Gtr. 1: w/ Rhy. Fig. 1 (11 times)
Gtr. 2: w/ Riff A (3 times)
Em N.C. A/E
8va
Em N.C.
8va
Em N.C.
loco
A/E
Em N.C.
P.H.



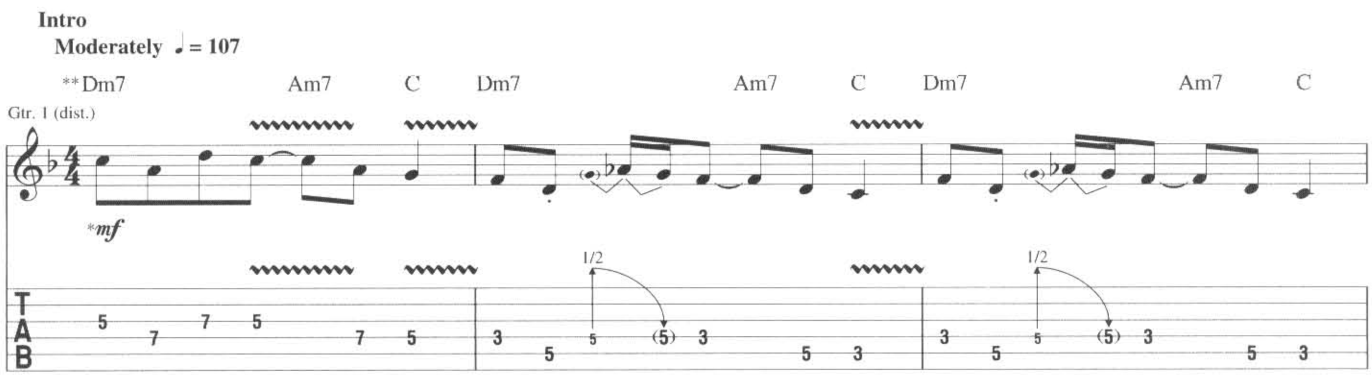
*Chord symbols reflect overall harmony.


Gtr. 7 tacet
Em N.C. A/E Em N.C. Em N.C. A/E
8va
loco
Gtr. 3
Em N.C. Em Em/F♯ F♯m7 Em/G Em/A
let ring let ring P.M.
Em Em/F♯ F♯m7 Em/G Em/A Em N.C.
Gtr. 3
let ring let ring
hold bend
Gtr. 1
Gtr. 1
Gtr. 2 divisi

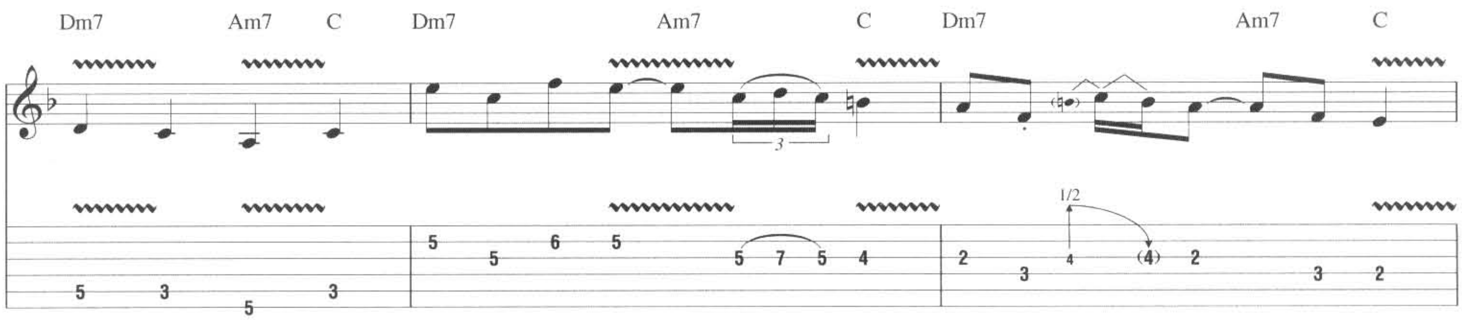
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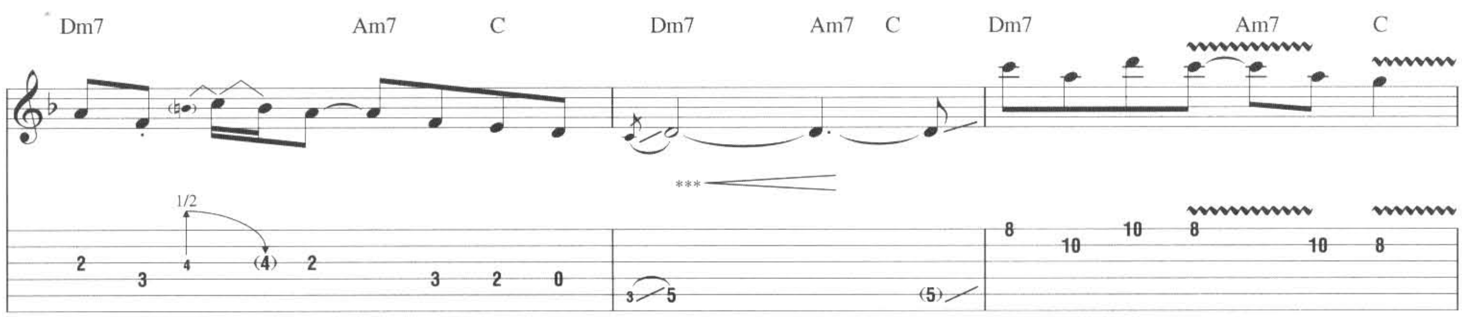
Do You Feel Like We Do

Words and Music by Peter Frampton, John Siomos, Rick Wills and Mick Gallagher

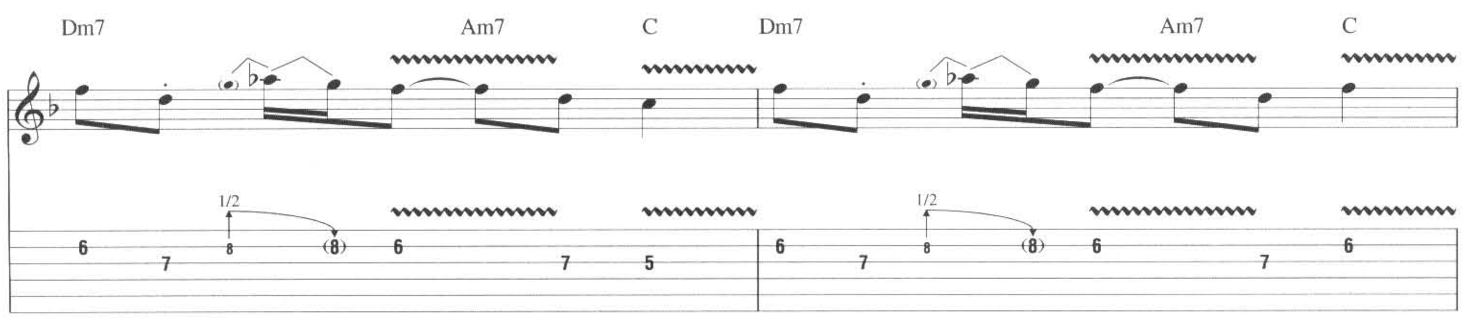


*Pickup selector set to neck pickup, w/ vol. control set to 1/2 vol.
**Chord symbols reflect overall harmony.





***Slightly increase vol. using vol. knob.




Dm7
Am7
C
1/2
*Switch to bridge pickup, w/ vol. control set to full vol.
let ring
Fm7
Cm7
E♭
w/ Leslie
Verse
G
A5
1. Well, woke up this morn - in' with a
Leslie off
**Vocal deleted from 25th Anniversary Deluxe Edition CD set.


E5
A5
wine glass in my hand.
Whose wine?
What wine?
Where the hell did I dine?
let ring
Must have been a dream.
I don't be-lieve where I've been.
C'-mon
A7
Chorus
D5/A
Fadd9
lets do it a-gain.
Do you, you
Rhy. Fig. 1
*T
T
*T = Thumb on 6th string
C
G
D
N.C.
feel like I do?
How'd you feel?
Do you, you



To Coda 1
To Coda 2
C G D5
feel like I do?
End Rhy. Fig. 1
T T
let ring
Verse
A5 E5 A5
2. My friend got bust - ed just the oth - er day. They said, "don't walk, don't walk,
E5
don't walk a - way." Drove in - to a tax - i, bent the boot, hit the back.
D.S. al Coda 1
Coda 1
A5 A7 C G
Had to play some mus - ic, oth - er - wise he'd crack. feel like I...
let ring
Gtr. 1
*Switch to neck pickup.


Interlude
Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C
mf
Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C
Guitar Solo
Dm7 Am7 C C2 G Dm7 Am7 C
f
*Switch to bridge pickup.
Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C
Dm7 Am7 C Dm7 Am7 C
P.M.
Dm7 Am7 C C2 G
slight P.M.


Dm7 Am7 C Dm7 Am7 C
Dm7 Am7 C Dm7 Am7 C
Dm7 Am7 C Dm7 Am7 C
slight vib.
Dm7 Am7 Dm7 C2 G
let ring
A
let ring
Chorus
Gtr. 1: w/ Rhy. Fig. 1
D5/A Fadd9 C G D
Do you, you feel like I do?


D5/A
Fadd9
Yes you do.
Do you, you
Verse
C G A5 E5
feel like I do?
3. Cham-pagne for break-fast and a Sher-man in my hand.
Gtr. 1
P.M.
let ring
A5
Peach top, peach tails, nev-er fails. Must have been a dream, I don't be-
D.S. al Coda 2
E5 A5 A7
lieve where I've been. C'-mon, lets do it a-gain.
let ring
let ring


Coda 2
Interlude
C G D F
feel like I...
Gtr. 1
mf pp
let ring
*Decrease to 1/2 vol.
**Decrease to 1/4 vol.
***2nd & 3rd times, Frampton checks and adjusts tuning of 3rd string.
1., 2.
3.
Keyboard Solo
C D F/A C D
† mf
let ring
†Increase vol. to 1/2 way.
Gtr. 1 tacet
F C D F/A C D
F C D F/A C D
Play 4 times
Spoken: Bob Mayo on the keyboards, Bob Mayo.
Chorus
F C D F/A C D
Do you feel like
F C F/A C
we do?
Yeah.
D F C
Do you feel like we do?
Oh,


D F/A C D F
that's true.
Mmm, do you feel like we do?
Gtr. 1
C D F/A C D
Get down.
Ooo,
Gtr. 1 tacet
F C D F/A C
do you feel,
do you feel like we do?
Guitar Solo
D F C
Gtr. 1
D F/A C D F
*Full vol.


C
D
F/A
C
D
let ring
F
C
D
F/A
C
let ring
D
F
let ring
rake
P.M.
C
D
F/A
C
D
F
C

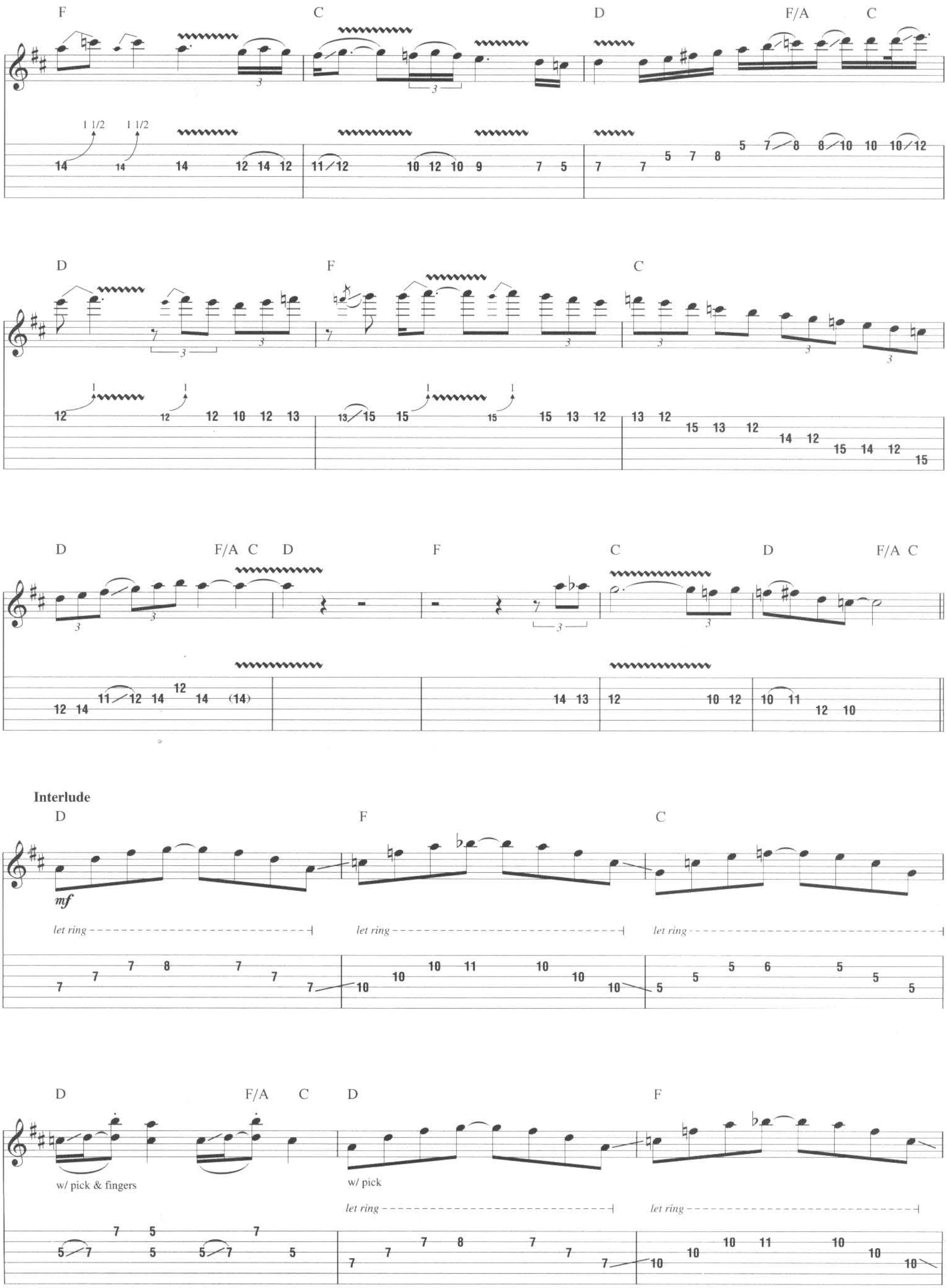

D F/A C D F
*mp
*Back vol. down 1/2 way.
C D F/A C D
F C D F/A C
Gtr. 1 tacet
D F C D F/A C
Gtr. 1
D F C D F/A C
w/ talk box
D F C


D F/A C D F
C D F/A C
D F
C D F/A C D F
Do you feel...
C D F/A C D F C D F/A C D
Do you feel
like we do?
F C D F/A C D

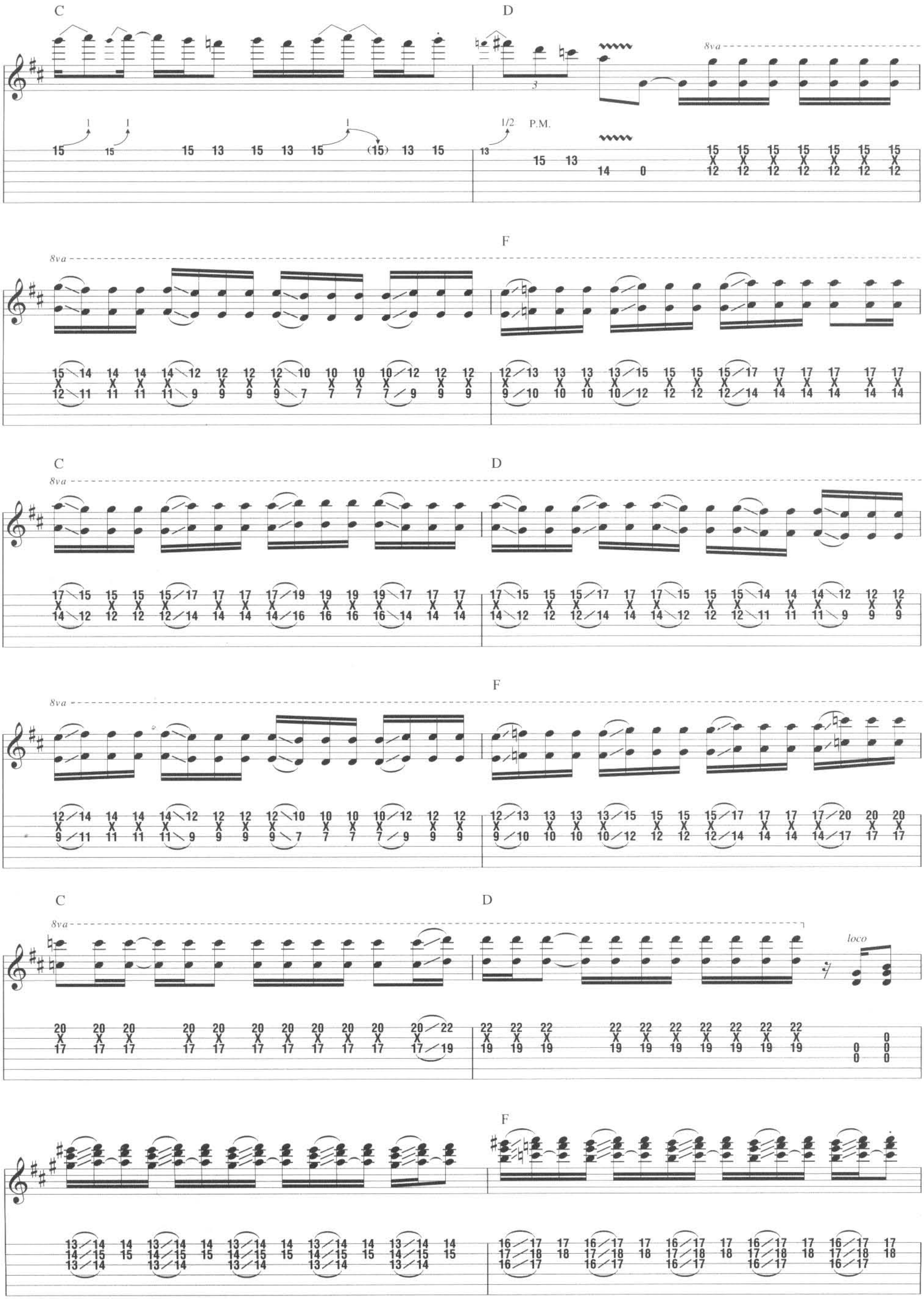

F C D F/A C D F
I wan - na thank _ you.
Gtr. 1
C D F/A C D F
C D F/A C
D F
C D F/A C
D F C


D F/A C D F
C D F/A C D
F C
D F/A C D
F C
D F/A C D F


C D F/A C D F
mf
mp
1/4
C D F/A C D F
Do you feel like we do? That's al - right.
f
1/2
1/4
C D F/A C D F
That's al - right ev - 'ry night. Yeah, good time. Good time.
1/4
1/4
C D F/A C D F
We're gon - na have a good time. Good time. Good time.
1/2
1/4
C D F/A C D
Good time. Good time. Good time.
1


F C D F/A C
D F C
D F/A C D F C D F/A C
Interlude
D F C
mf
let ring
D F/A C D F
w/ pick & fingers
w/ pick
let ring


C
D
F
Wow!
*Gtr. 1
talk box off
Gtr. 1
divisi
let ring
*Gtr. 1 as mixed on 25th Anniversary Deluxe Edition
w/ Leslie
Guitar Solo


C
D
8va
P.M.
F
C
D
F
C
D
loco
F

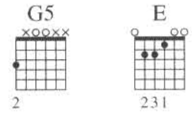

C
D
let ring
F
C
D
Outro
*D
C A G F
rit. poco a poco
1/2
F♯ G
1/2
F♯5
*Chord symbols reflect harmony implied by bass (next 2 3/4 meas.)
Free time
G

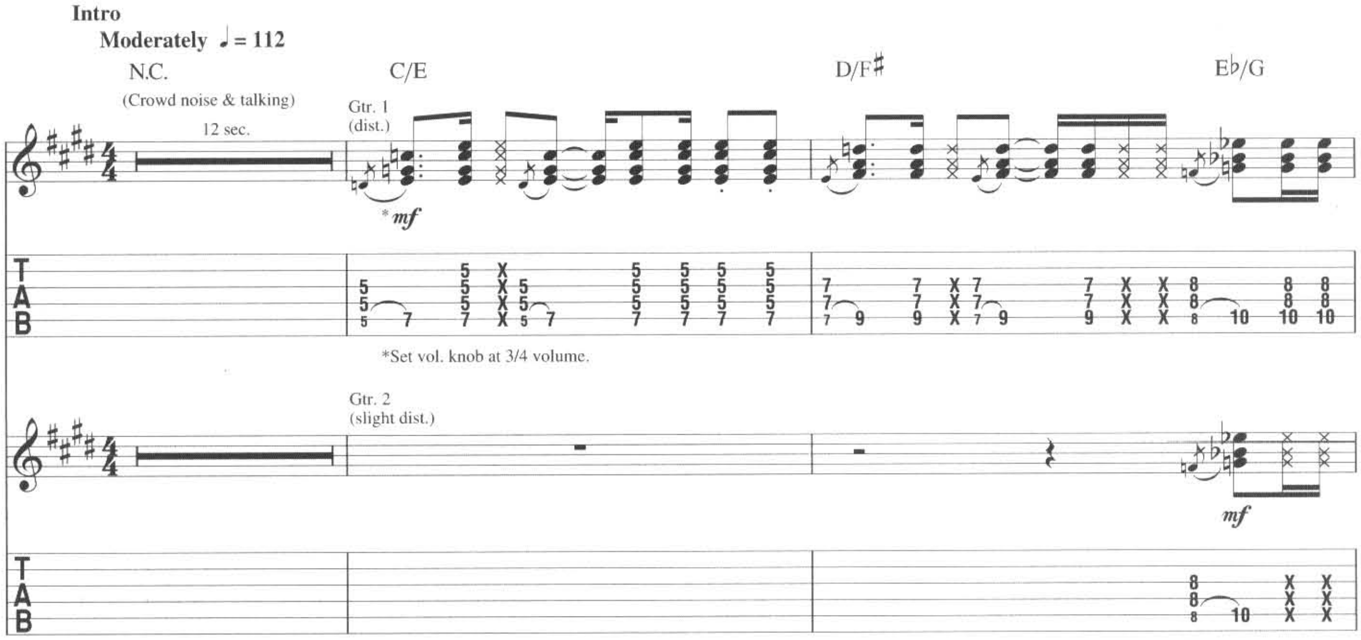

F
Em
Dm
C
G
Am
Fmaj7
let ring
let ring
D
N.C.

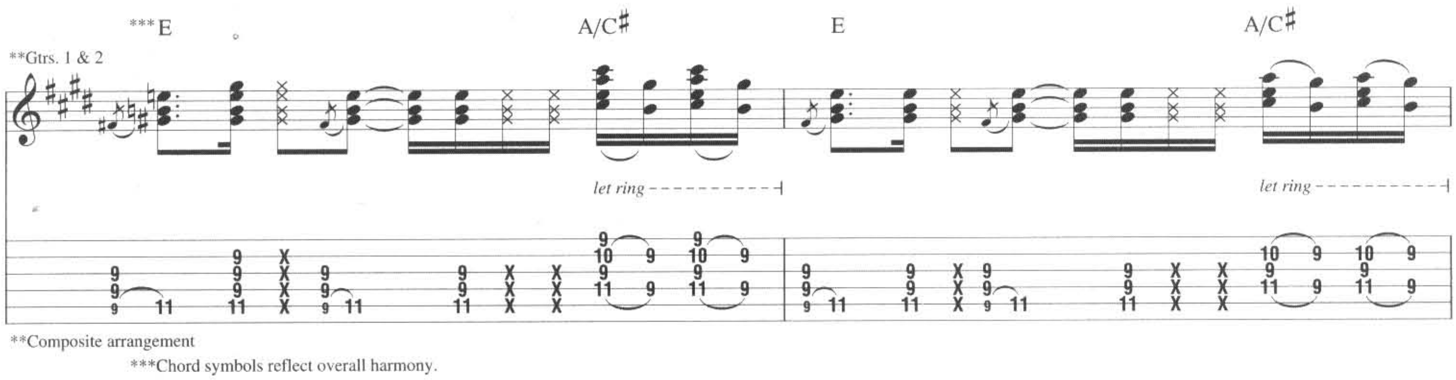
from *Frampton Comes Alive!*

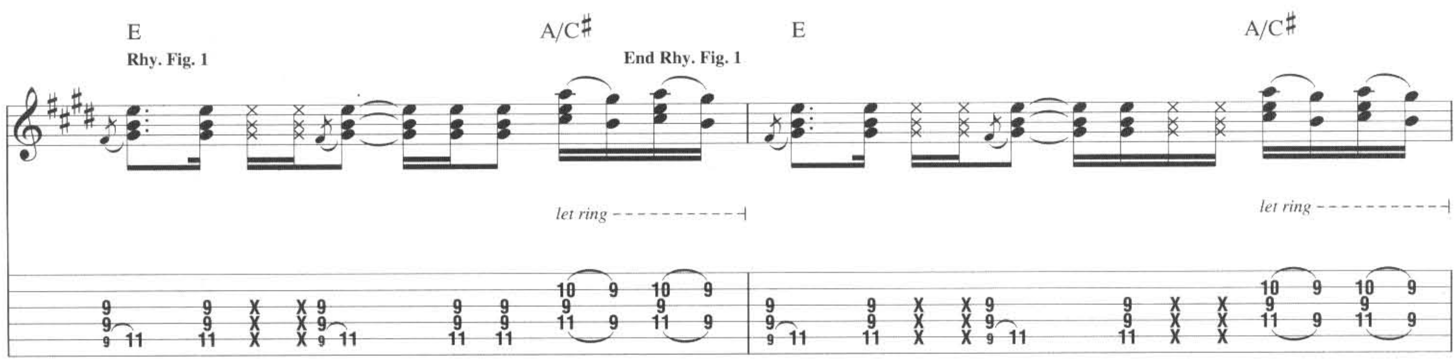
Doobie Wah

Words and Music by Peter Frampton, John Headley-Down and Rick Wills











*Increase to full volume.


E
A/C♯
E
A/C♯
E
A/C♯
E
A/C♯
E
A/C♯
E
A/C♯
Verse
1st time, Gtr. 1 tacet
2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times, simile)
E
A
E
1. Do what ev - 'ry - bod - y says is wrong.
5. Head in the sky, yeah, let me breathe.
Gtr. 2
Rhy. Fig. 2
simile on repeat
let ring
let ring


A B E
I don't be-lieve no-bod-y takes too long.
Don't wan-na make you cry, got-ta leave.
End Rhy. Fig. 2
let ring
A E
Chang-ing your mind, well now, let me up.
Take all you can, don't let it show.
let ring
let ring
1st time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
A B E D
3
I don't be-lieve that kind, drink my cup.
Walk a-way. You got-ta pay for all you know.
let ring
let ring
Rhy. Fill 1
Gtr. 1
mf
Rhy. Fill 2
*Gtrs. 1 & 2
*Composite arrangement


Interlude
C
D
E♭
Yeah.
(Yeah.
Yeah,
well.
Yeah.)
Gtrs. 1 & 2
Verse
2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times, simile)
1st time, Gtr. 1 tacet
E
A
E
2. Take a - way what you can make to - day. Hey, look, turn a - round.
6. Do what - ev - 'ry - bod - y says is wrong.
simile on repeat
Gtr. 2
Gtr. 1
divisi
let ring
A
B
E
Put your hand in the lot - ter - y, yeah, what you found.
I don't be - lieve no - bod - y takes too long.
A
E
Take the place, you got an - oth - er taste. Let me through.
Chang - ing your mind, well now, let me up.
let ring


To Coda 2
1st time, Gtr. 1: w/ Rhy. Fill 1
2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 2
A B E
Car - ry on, won't do you no wrong, some - thing new.
I don't be-lieve that kind, drink my cup.
Chorus
2nd time, Gtr. 2: w/ Fill 1
F#m11 E/G# F#m11
1. I - ci - cles of blue ser - ene in - side my
2. Set - ting suns and think-ing a - loud, I'm speak-ing to
Gtr. 1
let ring
Gtr. 2
Fill 1
End Fill 1
let ring
B C#m F#m11 E/G#
eyes.
you.
I came, yeah, the same way
w/ pick & fingers
w/ pick
let ring
let ring
let ring


To Coda 1
C
D
E♭
too,
yeah.
Gtrs. 1 & 2
Verse
Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times, simile)
E
A
E
3. Head in the sky, well, let me breathe.
Gtr. 2
A
B
E
Don't want to make you cry, got - ta leave.
let ring
let ring
1/2
A
E
Take all you can, don't let it show.
1/2


A B E D6/9(no3rd) D#6/9(no3rd)
Walk a - way. You got - ta pay for all you know, yeah, yeah,
*Gtrs. 1 & 2
*Composite arrangement
Interlude
E6/9(no3rd) E7
Gtr. 1 tacet
yeah, right now, uh.
Gtr. 2
steady gliss.
D9 D#9
E9
Rhy. Fig. 3
F13 F9
E9
1.
D9 D#9
End Rhy. Fig. 3


2.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 3 (6 times)
E9
D9
D♯9
Gtr. 1
f
w/ Leslie & slap-back delay
F13
F9
let ring


F13 F9 E9
D9 D♯9 E9
F13 F9
E9
D9 D♯9
E9
F13 F9
let ring
E9
D9 D♯9

Interlude


E
A/E
E
Gtr. 1
mf
flanger & delay off
*Lower vol. knob to 3/4 volume.
Gtr. 2
let ring
A/E
E
let ring
A
E
let ring

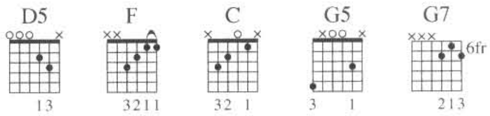

A E
let ring
Verse
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times, simile)
E A E
4. Hang on to me
if you real - ly wan - na be free.
Gtr. 1
A B E
A E
'Cause you don't real - ly need to be
let ring


D.S. al Coda 1
Gtr. 1 tacet
A B E
an - y - thing you don't wan - na be.
Gtr. 2
Coda 1
D.S.S. al Coda 2
D B5 A5 E5 B5 G5 A5
yeah, yeah.
Coda 2
Outro
C D
Yeah.
(Yeah.
Yeah,
Yeah.)
oo.
Gtrs. 1 & 2
Free time
B5 A5 E5 B5 G5 A5 E D5 B5 A5 E5 G5
Gtr. 2
Gtr. 1
rit.
(Gtr. 2, cont. in slashes)
let ring
let ring
let ring
E

from *Fingerprints*

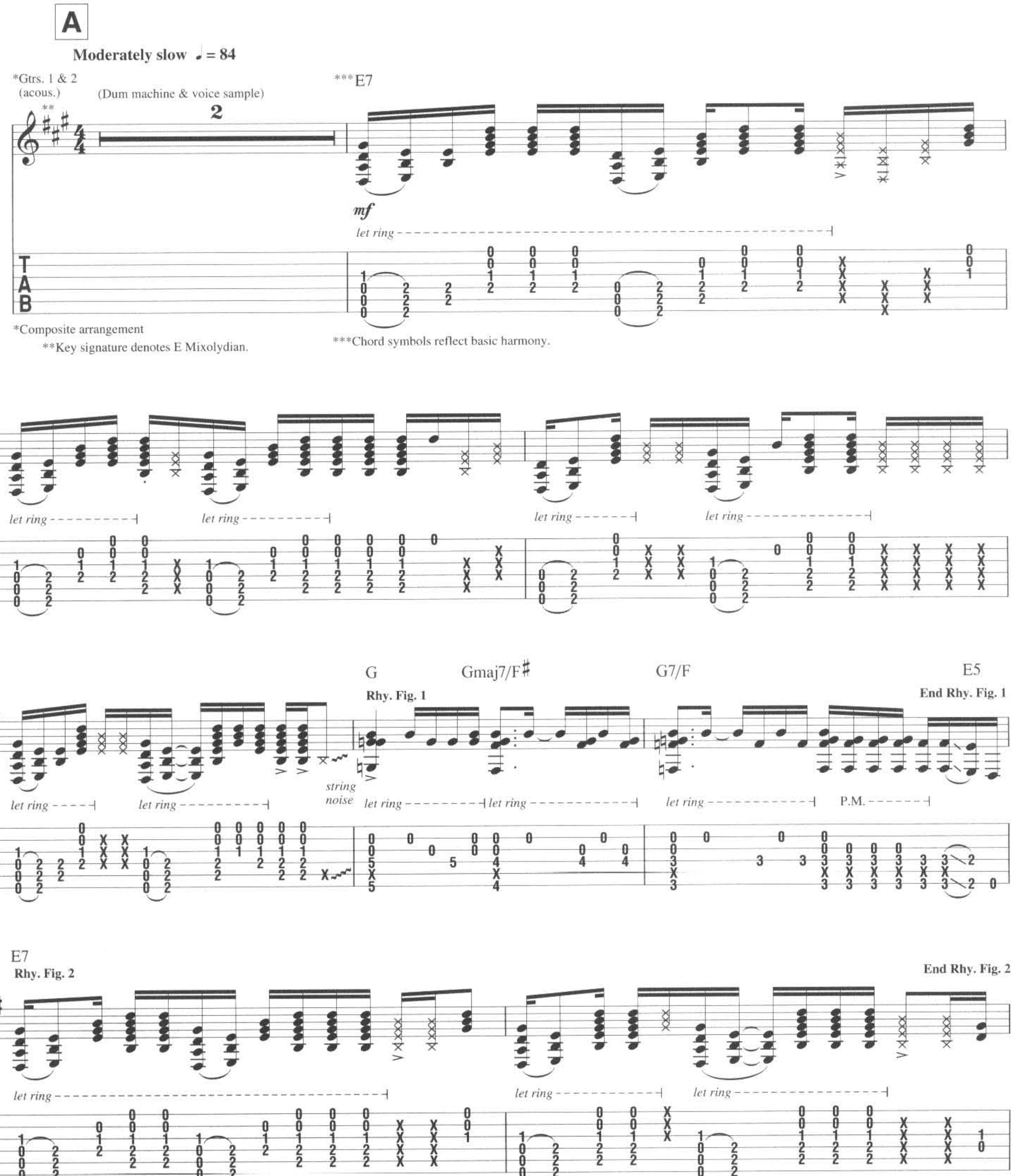
Grab a Chicken (Put It Back)

Words and Music by Peter Frampton and Gordon Kennedy

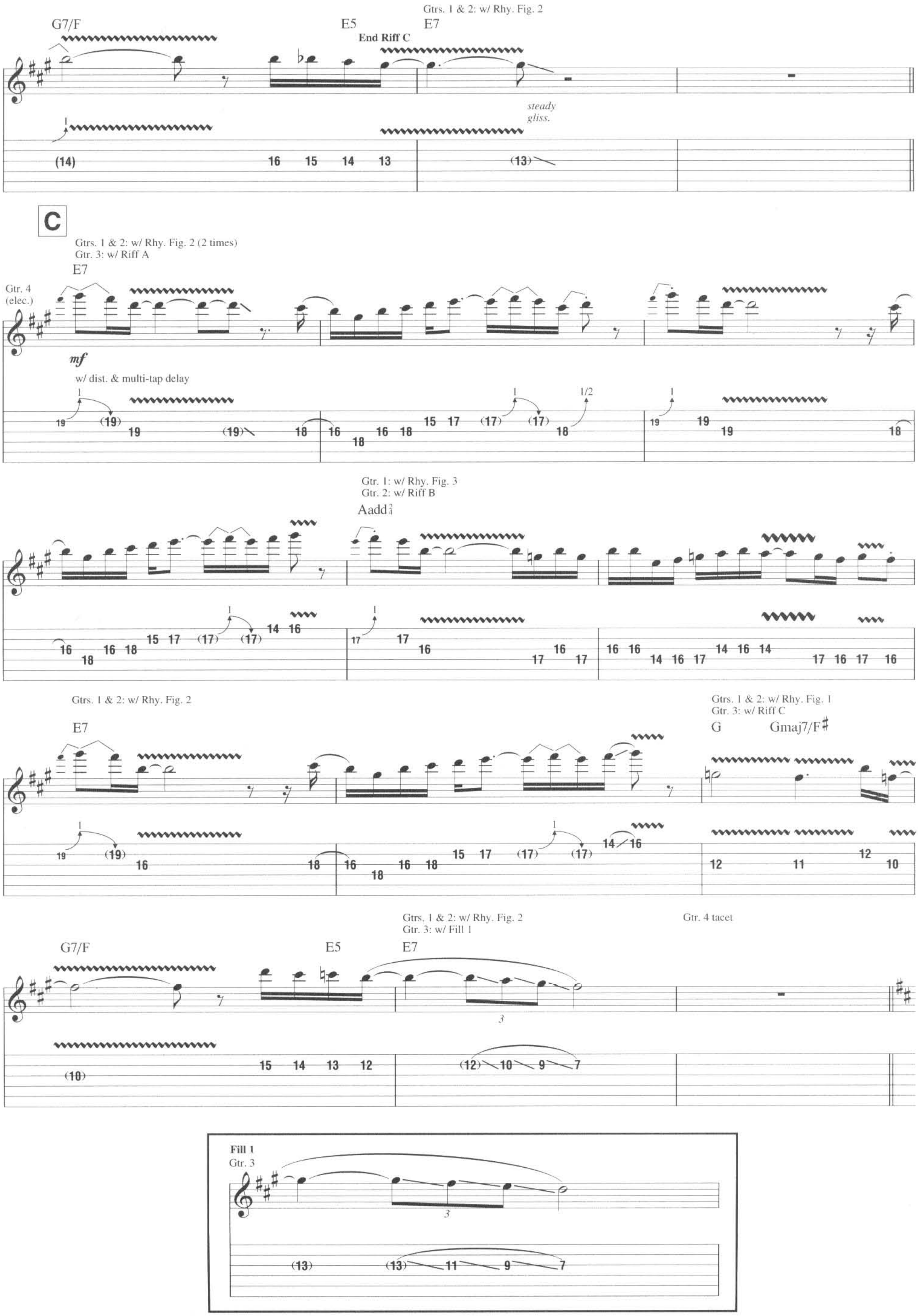


Gtrs. 1 & 2: Double Drop D tuning:
(low to high) D♭-A♭-D♭-G♭-B♭-D♭

Gtrs. 3-8: Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭



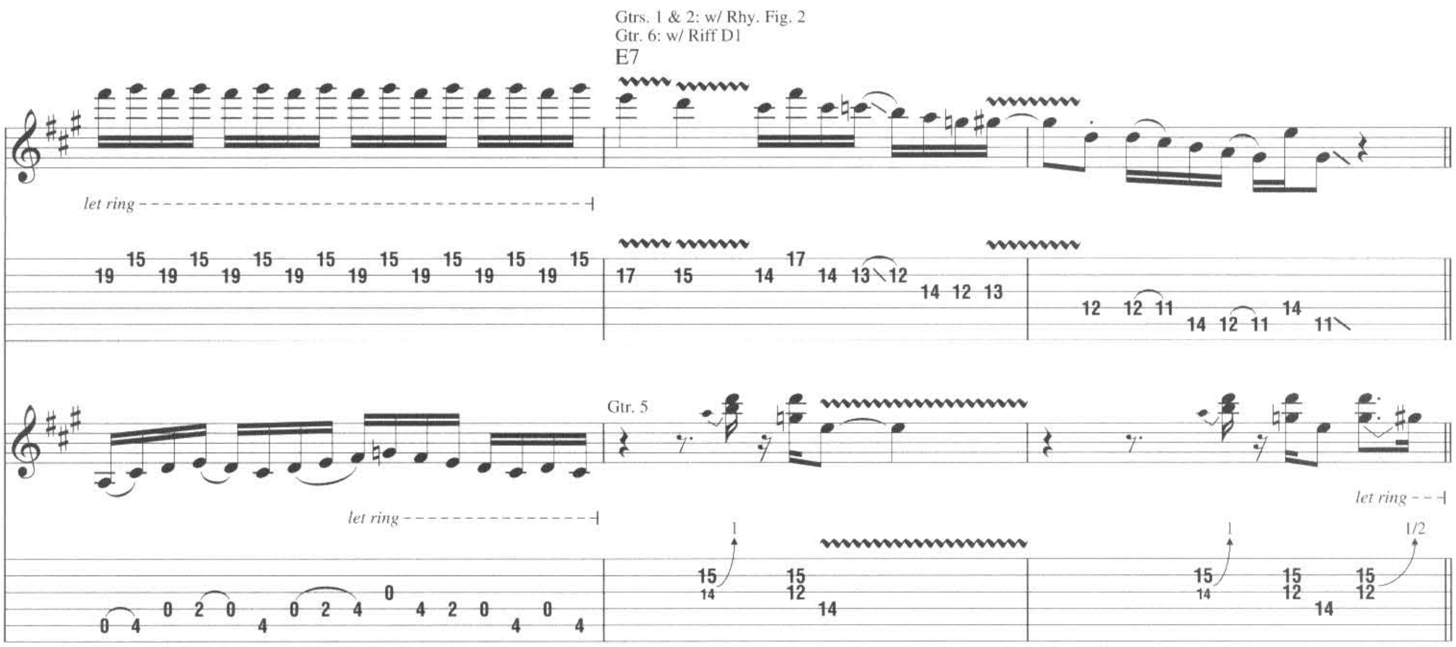

B
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
E7
Riff A
Gtr. 3 (elec.)
mf
w/ dist. & multi-tap delay
Aadd9/4
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
let ring
Gtr. 2
Riff B
End Riff B
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E7
End Riff A
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G
Gmaj7/F#
Riff C

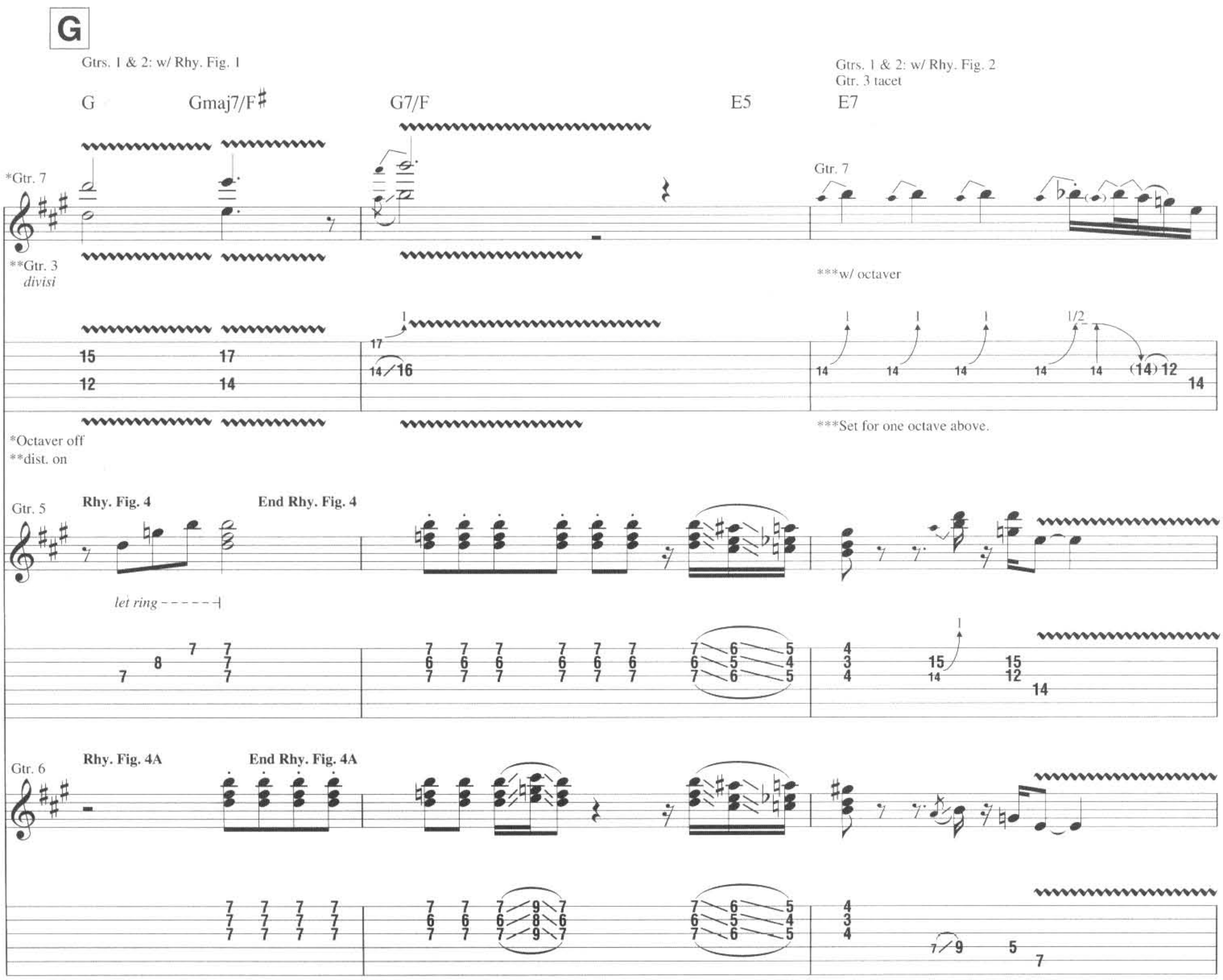

Gtrs. 1 & 2: w/ Rhy. Fig. 2
G7/F
E5
End Riff C
E7
steady gliss.
C
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3: w/ Riff A
E7
Gtr. 4 (elec.)
mf
w/ dist. & multi-tap delay
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Riff B
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E7
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 3: w/ Riff C
G
Gmaj7/F♯
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Fill 1
Gtr. 4 tacet
G7/F
E5
E7
Fill 1
Gtr. 3


D
D5
F
C
G
Gtr. 3
w/ pick & fingers
w/ clean tone & compression
**Gtrs. 5 & 6
(elec.)
mf
w/ clean tone
let ring
**Composite arrangement
Gtrs. 1 & 2
D5
F
C
G5
8va
loco
let ring
hold
bend
P.M.


E
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtr. 3 tacet
Gtrs. 5 & 6: w/ Riffs D & D1
E7
Gtr. 3
Gtr. 5
Riff D
End Riff D
let ring
Gtr. 6
Riff D1
End Riff D1
Gtr. 4
Grab a chick-en
and put it back.
Grab a chick-en,
w/ talk box
F
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
Gtrs. 5 & 6: w/ Riffs D & D1 (4 times)
E7
Gtr. 7
(elec.)
*w/ dist. & octaver
*Octaver set for
one octave below.
Gtr. 4
don't for-get to put it back.
Grab a chick-en
and put it back.


Graba chick-en
and put it back.
Grab a chick-en
and put it back.
Grab a chick - en,
don't for-get
to put it back.
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 2: w/ Riff B (2 times)
Gtr. 4 tacet
Aadd9
Gtr. 7
8va
loco
let ring
Gtrs. 5 & 6
let ring
let ring
let ring


Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 6: w/ Riff D1
E7
let ring
Gtr. 5
let ring
let ring


G
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3 tacet
G
Gmaj7/F♯
G7/F
E5
E7
*Gtr. 7
Gtr. 7
**Gtr. 3
divisi
***w/ octaver
*Octaver off
**dist. on
***Set for one octave above.
Gtr. 5
Rhy. Fig. 4
End Rhy. Fig. 4
let ring
Gtr. 6
Rhy. Fig. 4A
End Rhy. Fig. 4A


Gtrs. 1 & 2: w/ Rhy. Fig. 1
G
Gmaj7/F♯
G7/F
E5
Gtr. 3
Gtrs. 3 & 7
Gtr. 7
divisi
Gtr. 5
let ring
Gtr. 6
Gtrs. 1 & 2: Rhy. Fig. 2
Gtr. 3 tacet
E7
Gtrs. 5 & 6: w/ Rhy. Figs. 4 & 4A
grad. release
octaver off
Gtrs. 1 & 2


H
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till fade)
Gtrs. 5 & 6: w/ Riffs D & D1 (till fade)
G7
E7
Gtr. 7
*w/ octaver
*Set for one octave below.
Gtr. 4
talk box off
Gtr. 3
Gtr. 3
Gtr. 8 (elec.)
divisi
mf
w/ dist.
Gtrs. 5 & 6
Gtrs. 1 & 2


Gtrs. 4 & 8 tacet
Gtr. 7
Begin fade
Fade out

from *Where I Should Be*

I Can't Stand It No More

Words and Music by Peter Frampton




Gtrs. 2 & 3 tacet
C5 E5 D5/E C5
next to you. You can't stand what she's put - tin' you through.
Gtr. 1
P.M.
E5 D5/E Dm7 C
Chorus
G5
Rhy. Fig. 2
Gtr. 1
Can't take no more, so I'm go - in' a - way. I can't stand it no more.
Gtr. 5 (12-str.)
mf
w/ clean tone
let ring throughout
Gtr. 1
P.M.
(cont. in slashes)
Gtr. 4 (12-str.)
mf
w/ clean tone
let ring throughout
F5 C G5 E F5 C
⑥ open
I can't stand it no more. I can't
Riff A1
End Riff A1
Riff A
End Riff A


G5 E F5 C G5
open
stand it no more.
I can't stand it no more.
Riff B
End Riff B
Interlude
Gtrs. 4 & 5 tacet
F5 C E/G♯ C/E
Gtr. 1
End Rhy. Fig. 2
(cont. in notation) Gtr. 1
Gtrs. 4 & 5
let ring
let ring
Verse
E5 D5/E C5 E5 D5/E
2. Ev - 'ry - day I feel a diff - 'rent man.
Caught a - drift and there's
Gtr. 2
8va
Gtr. 1
P.M.

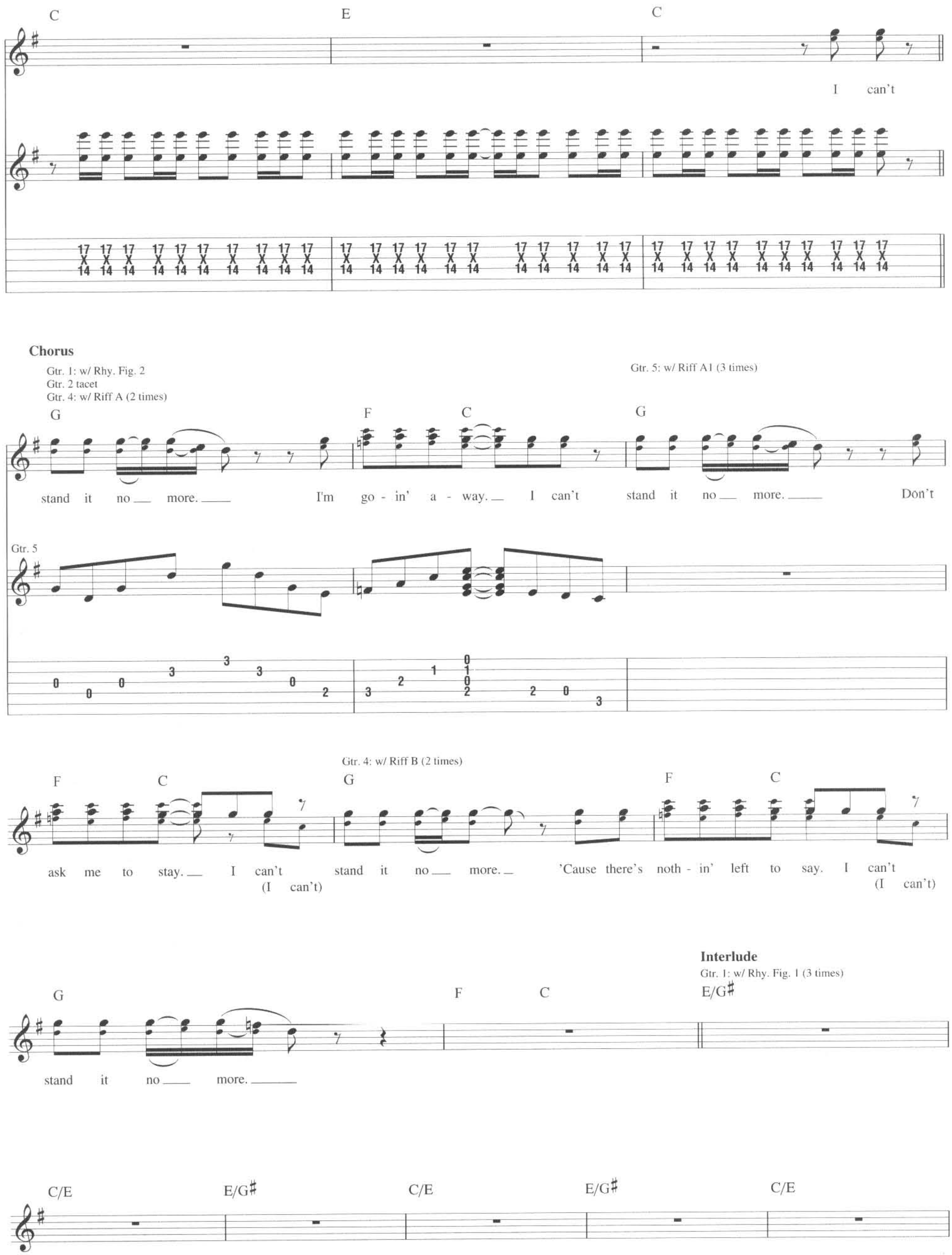


*T = Thumb on 6th string

*Three gtrs. arr. for one.


Bridge
Gtrs. 4 & 5 tacet
Gtrs. 2, 3 & 6 tacet
Dm7
C7
Ev - 'ry wom - an made a fool out of me.
8va
Gtrs. 2 & 6
Gtr. 3
Gtr. 1
let ring
B♭
B♭7
C
My ma - ma told me, when she set me
Dm7
free. She said, "Son,
(Son.)
P.M.
C
you just have got to find,


Guitar Solo
B♭
C
E
find a girl who will treat you ___ like ___ I ___ do." ___
Gtrs. 1 & 2
loco
let ring
Gtrs. 1 & 2
Gtr. 3
divisi
Gtr. 3 tacet
Gtrs. 1 & 2


C E C
I can't
Chorus
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
Gtr. 4: w/ Riff A (2 times)
Gtr. 5: w/ Riff A1 (3 times)
G F C G
stand it no more. I'm go - in' a - way. I can't stand it no more. Don't
Gtr. 5
Gtr. 4: w/ Riff B (2 times)
F C G F C
ask me to stay. I can't (I can't) stand it no more. 'Cause there's noth - in' left to say. I can't (I can't)
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
G F C E/G♯
stand it no more.
C/E E/G♯ C/E E/G♯ C/E


E/G#
C/E
I can't
Gtr. 1
let ring
let ring
Outro-Chorus
Gtr. 1: w/ Rhy. Fig. 2 (2 1/4 times)
Gtr. 4: w/ Riff A (2 times)
Gtr. 5: w/ Riff A1 (10 times)
G F C G
stand it no more. I'm go - in' a - way. I can't stand it no more. Don't
Gtr. 4: w/ Riff B (8 times)
F C G F C
ask me to stay. I can't stand it no more. There's noth - in' left to say. I can't
(I can't)
Gtr. 2 tacet
G F C G
stand it no more. I can't stand it no more. I'm
(Oo, Oo.)
Gtr. 2
F C G F C
go - in' a - way. I can't stand it no more. Don't ask me to stay. I can't
(I can't)


G F C G
stand it no more. There's noth - in' left to say. I can't stand it no more.
(I can't)
Gtr. 2
F C G F C
I can't stand it no more. I'm go - in' a - way. I can't
(Oo, Oo.)
G5 F5 C G5
Gtr. 1
stand it no more. There's noth - in' left to say.
Gtr. 2
Gtrs. 4 & 5

from *Frampton Comes Alive!*

Penny for Your Thoughts

Words and Music by Peter Frampton

Open G tuning:
(low to high) D-G-D-G-B-D




B
Cadd9
B♭6
G Am G/B
G Am G/B
Cadd9
B♭6
Dadd4
C
B♭6
string noise
C
G
Am11
G
Am11
mf
G
Am11
1.
G Am A♯m G/B C D Em D/F♯
mp
2.
G D G
Harm.

from *Frampton Comes Alive!*

I Wanna Go to the Sun

Words and Music by Peter Frampton

Gtr. 1: Open G tuning:
(low to high) D-G-D-G-B-D




G Gsus2 C/G Gsus4 G G°7 G Gsus2 Gsus4 G Gsus2
Gtr. 2
Harm.
Pitch: G D G D G
G Gsus2 C/G Gsus4 G G°7 *G7 G6 G C/G G
Harm.
let ring
G D
*Chord symbols reflect overall harmony.
G7 G6 G C/G G G7 G6 G C/G G
let ring
G7 G6 G G°7
1. Well,
let ring
Verse
G Gsus2/4 G6sus4 G
like I said be - fore, oh,
2. I can't say good - bye, uh.


Gsus2/4 G6sus4 G
pay up your mon - ey then you ask for more. But there's no rea -
Tried all too hard, it made you cry 'cause I've been cheat -
C F/C C F/C C F/C C
- son, yeah, no rea - son.
- ing, yeah, I've been cheat - ing.
G/D D G/D D G/D D
1.
Yeah. Yeah.
*Vol. swell to full volume.
mf
2.
Pre-Chorus
D D♭ C B♭ Gm
Like be - fore, she kicked me out the door and I
Rhy. Fig. 1

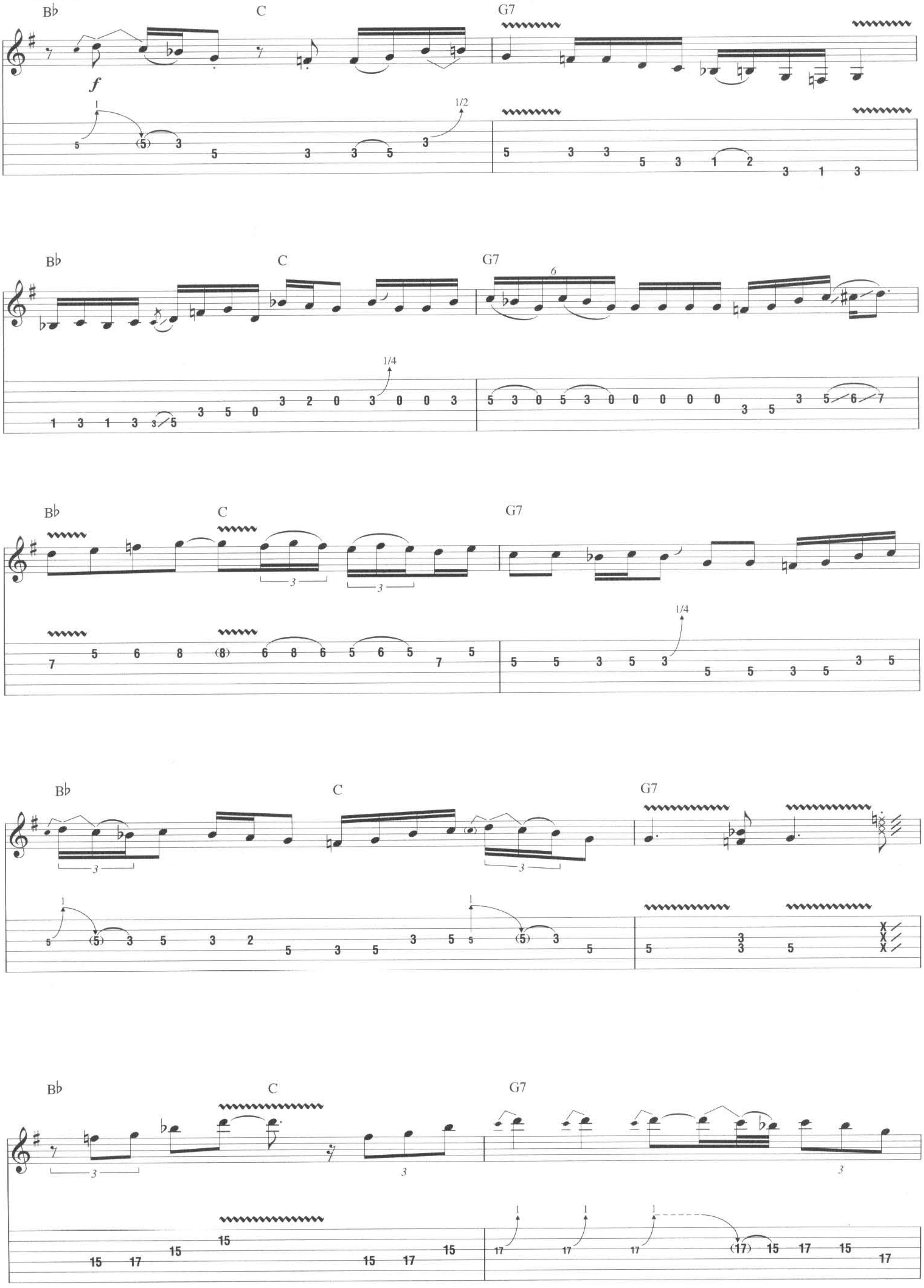


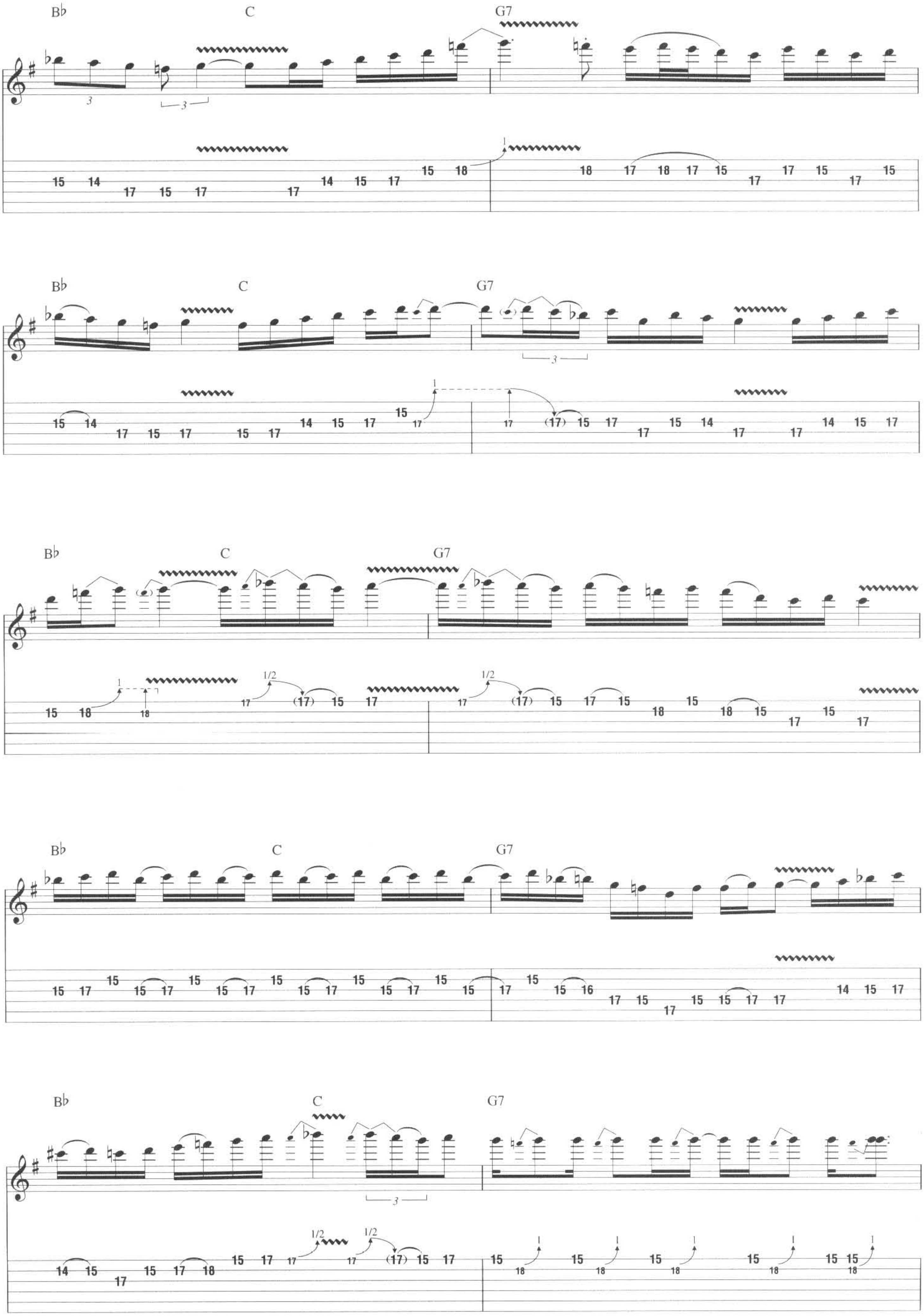
E♭
Cm
B♭
could-n't see be-hind me. Like be-fore, when I'd
Gm
C7sus4
C7
asked for more I could-n't be my-self. And I'm
End Rhy. Fig. 1
E♭7
D+7
D7
still sing-ing this song. Ba-by, won't you do me wrong?
let ring
D+7
D7
E♭7
G
Mu-sic is my food and life, don't take it a-way.

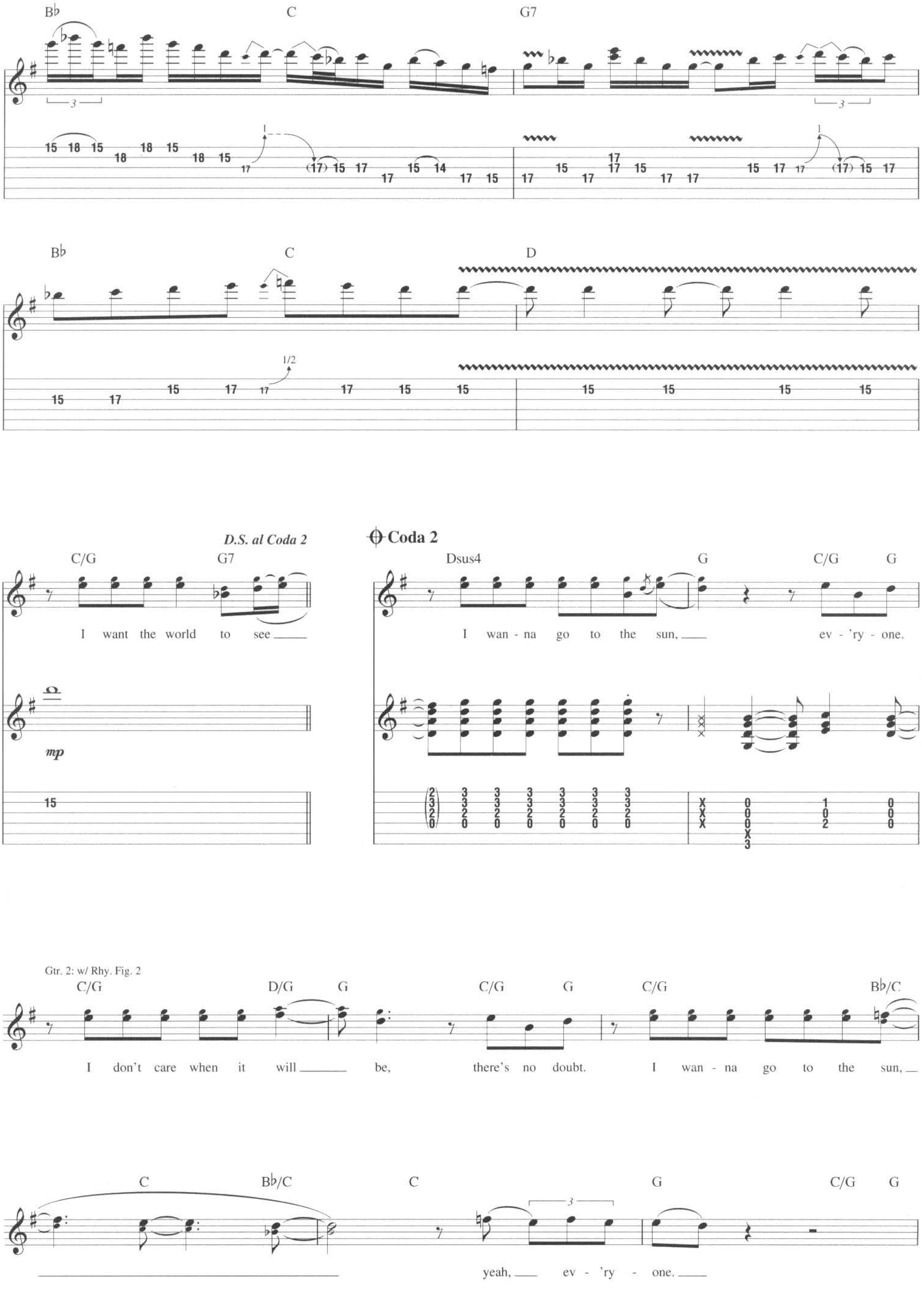

Chorus
C/G G7 C/G G7 G C/G G
I want the world to see I'm a - bout.
C/G D/G G C/G G C/G B♭/C
I don't care when it will be, there's no doubt. I wan - na go to the sun,
Rhy. Fig. 2
C B♭/C C G C/G C
yeah, ev - 'ry - one.
let ring
To Coda 1
To Coda 2
C/G G D Dsus4 D Dsus4 D
I don't know what I can do.
End Rhy. Fig. 2
let ring
1/4

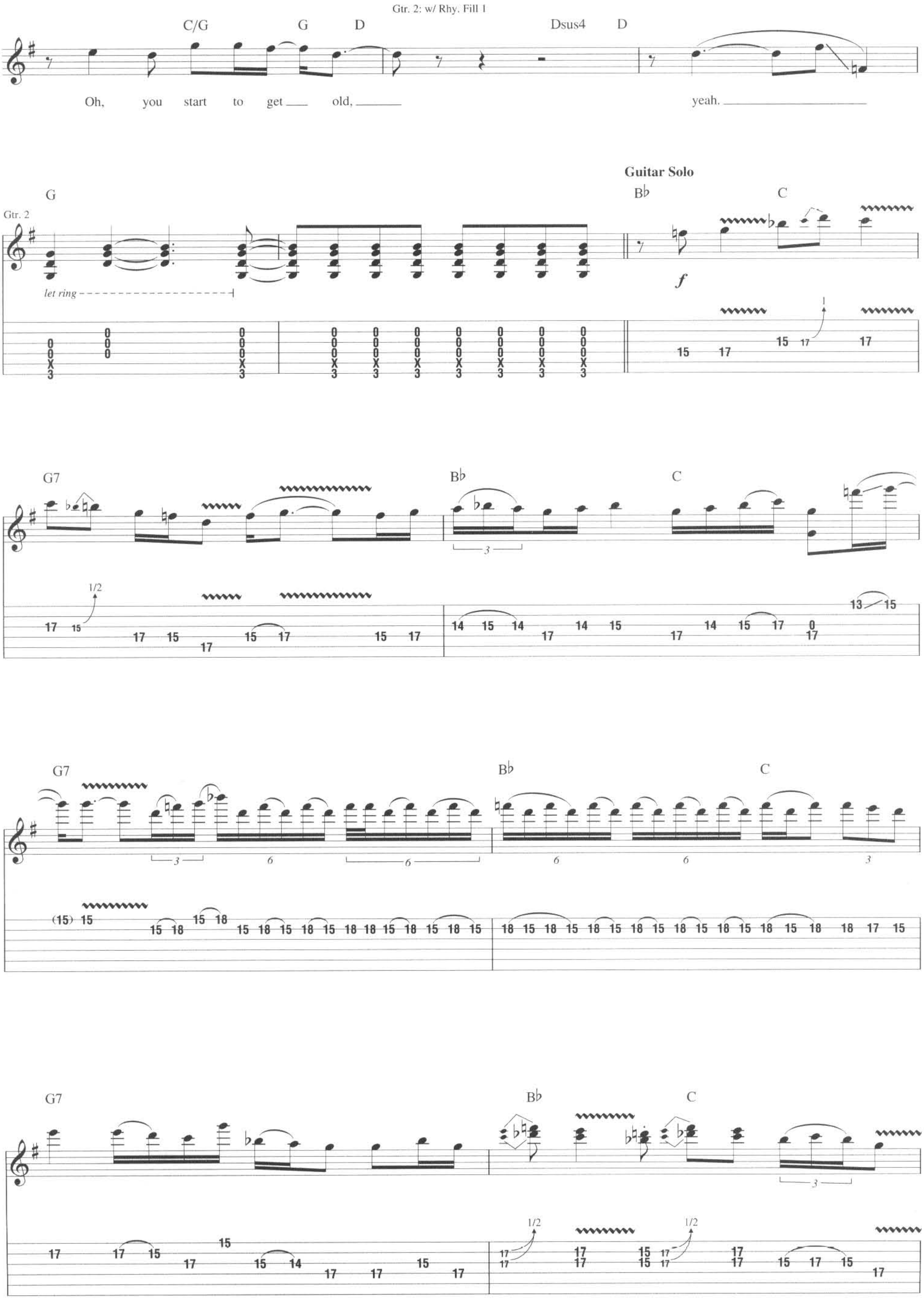

Pre-Chorus
Gtr. 2: w/ Rhy. Fig. 1
B♭ Gm E♭ Cm
Sand and sea, we'll do it end - less - ly. I could nev - er turn it a - way.
B♭ Gm C7sus4 C7
Salt - y air, sea - gulls ev - 'ry - where. I wan - na live there one day. But I'm
E♭9 E♭7 D+7 D7 D+7 D7
still sing - ing this song. Ba - by, won't you do me wrong?
Gtr. 2
E♭7 G C/G G7
Mu - sic is my food and life, don't take it a - way.
D.S. al Coda 1
C/G G7
I want the world to see
Coda 1
Dsus4 D
Yes, my chil - dren.
Rhy. Fill 1
End Rhy. Fill 1

Guitar Solo




B♭ C G7
B♭ C G7
B♭ C G7
B♭ C G7
B♭ C G7


B♭ C G7
B♭ C D
D.S. al Coda 2
C/G G7
I want the world to see
mp
Coda 2
Dsus4 G C/G G
I wan - na go to the sun,
ev - 'ry - one.
Gtr. 2: w/ Rhy. Fig. 2
C/G D/G G C/G G C/G B♭/C
I don't care when it will be, there's no doubt. I wan - na go to the sun,
C B♭/C C G C/G G
yeah, ev - 'ry - one.


Gtr. 2: w/ Rhy. Fill 1
C/G G D Dsus4 D
Oh, you start to get old, yeah.
Guitar Solo
G
Gtr. 2
let ring
B♭ C
G7 B♭ C
G7 B♭ C
G7 B♭ C


G7
B♭
C
G7
B♭
C
let ring
G7
B♭
C
G7
B♭
C
Chorus
G7
B♭
C
G
I wan-na go to the sun.
mf


Bb C G
I don't care when it will be.
Bb C G
I wan - na go to the sun.
Bb C G
I don't care when it will be.
Outro-Guitar Solo
Bb C G


B♭
C
G
1/2
Free time
rit.
let ring
N.C.

from *Frampton Comes Alive!*

It's a Plain Shame

Words and Music by Peter Frampton

Intro

Moderately ♩ = 120



**Bob Mayo

***Chord symbols reflect implied harmony.




Verse
G♯5 A C♯5
1. Well, she showed her na - vel.
Rhy. Fig. 1
P.M.
P.M.
D G♯5 A G D G♯5
She wore a la - bel. She wore it thigh high. Well,
P.M.
P.M.
P.M.
P.M.


A C♯5 D G♯5 A
old time __ stick-y lip-stick knock-in' at __ my door. I just say bye-bye. __
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
Chorus
G D C♯5 C G5 F♯5 G5 F♯5 G5 F♯5 D5 A
__ Well, it's a plain shame __ it took me all this time __ to
End Rhy. Fig. 1
let ring


2nd time, Gtr. 2: w/ Rhy. Fill 1
3rd time, Gtr. 2: w/ Rhy. Fill 2
To Coda 2
C G5 F#5
learn.
Plain shame, no
let ring
To Coda 1
G5 F#5 G5 F#5 D5 A G#5
mat - ter which way you turn.
2. Well,
let ring
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtr. 2
let ring


Verse
Gtr. 1: w/ Rhy. Fig. 1
A C♯5 D G♯5 A
she'd like to taste me. She'd like to waste me. She'd like to see me sky
Gtr. 2
w/ pick & fingers
let ring
G D G♯5 A C♯5 D G♯5
high. New York to Bos - ton, still the same in San Fran - cis - co.
let ring
D.S. al Coda 1
A G D C♯5
I just say bye - bye. Well, it's a
Gtr. 2
let ring
w/ pick
Coda 1
A
Gtr. 1
w/ phaser
let ring
Gtr. 2

Guitar Solo

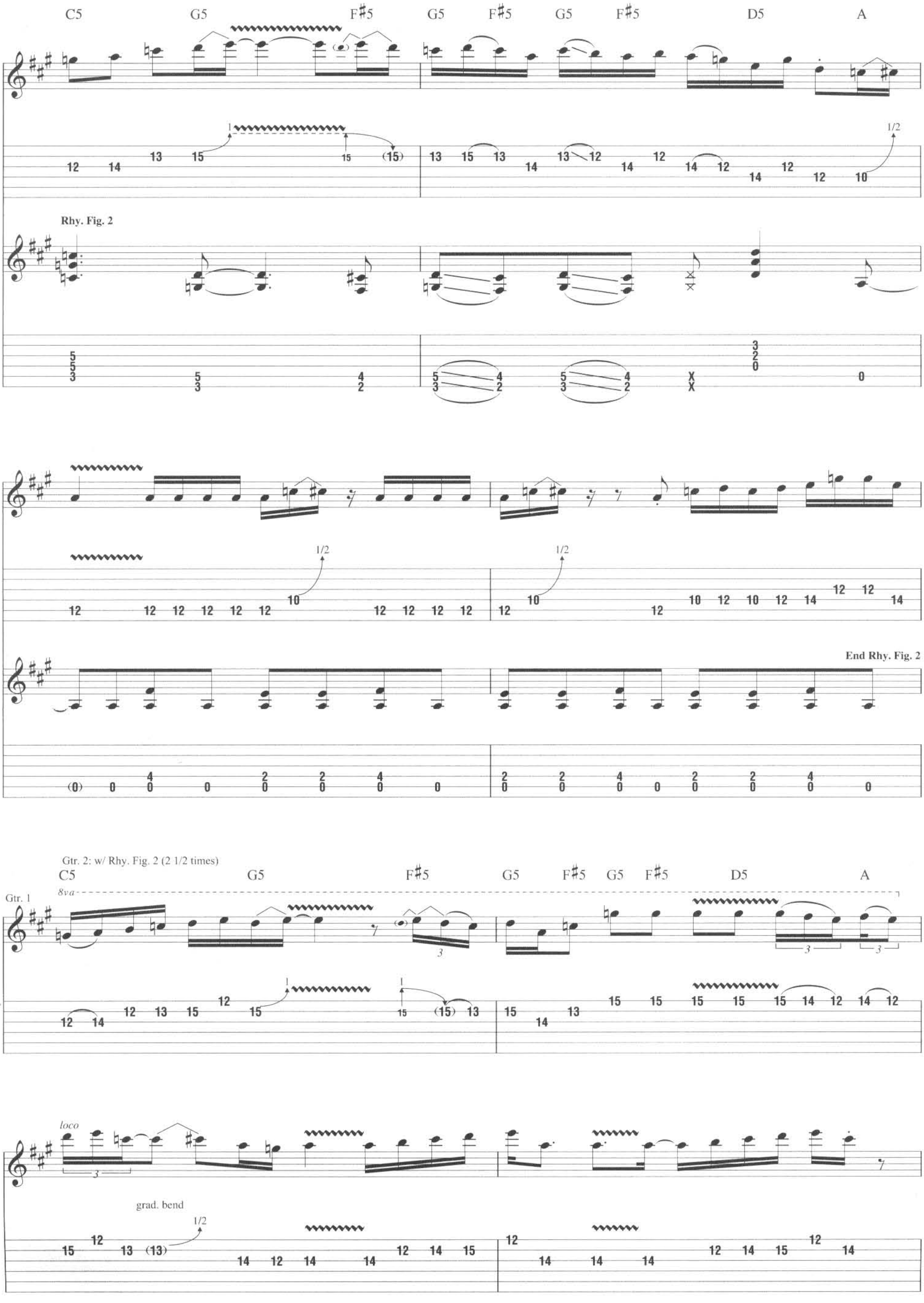


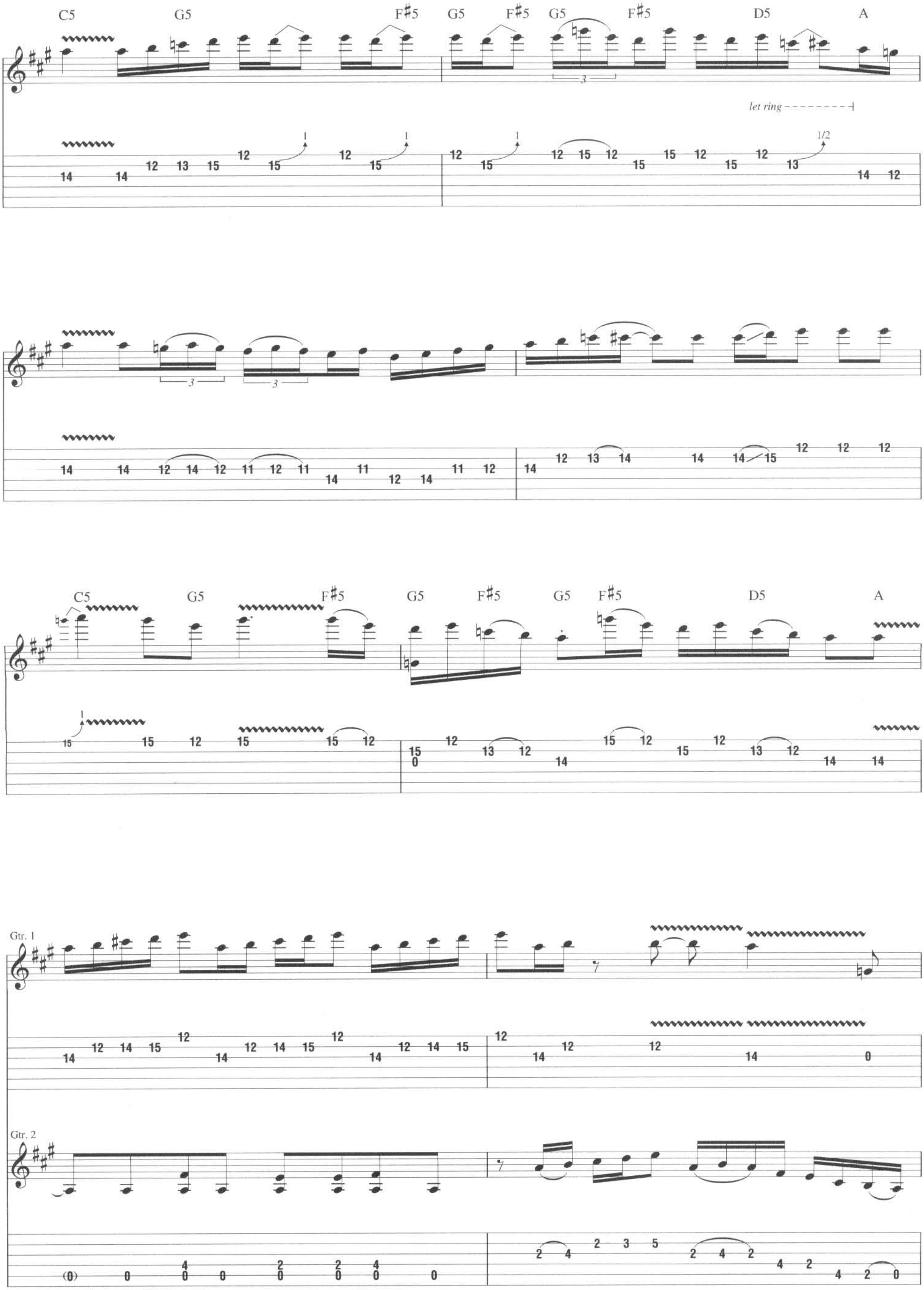

8va
C5 G5 F#5 G5 F#5 G5 F#5 D5 A5
8va
let ring
Verse
A C#5 D G#5
3. Well, I know it's late to real-ly like to play tunes
loco
phaser off
P.M.
P.M.
w/ pick & fingers
steady gliss.
let ring
let ring



Gtr. 1: w/ Rhy. Fig. 1 (last 6 meas.)
A G D G♯5 A C♯5
on your gui - tar. Well, lets get ar - rest - ed, I
Gtr. 2
let ring
let ring
D.S. al Coda 2
D G♯5 A G D C♯5
wan - na be mo - lest - ed. I don't care how old you are. Well, it's a
let ring
let ring
let ring
w/ pick
P.M.
Coda 2
G5 F♯5 G5 F♯5 D5 A
mat - ter which way you turn. Yeah.
Gtr. 1
Gtr. 2
let ring
1/2

Guitar Solo


C5 G5 F#5 G5 F#5 G5 F#5 D5 A
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 2 (2 1/2 times)
C5 G5 F#5 G5 F#5 G5 F#5 D5 A
Gtr. 1
8va
loco
grad. bend


C5 G5 F#5 G5 F#5 G5 F#5 D5 A
let ring
C5 G5 F#5 G5 F#5 G5 F#5 D5 A
Gtr. 1
Gtr. 2


C5 G5 F♯5 G5 F♯5 G5 F♯5 D5 A
let ring
Outro-Chorus
C G5 F♯5
Well, it's a plain shame it
G5 F♯5 G5 F♯5 D5 A
took me all this time to learn.
Well, it's a

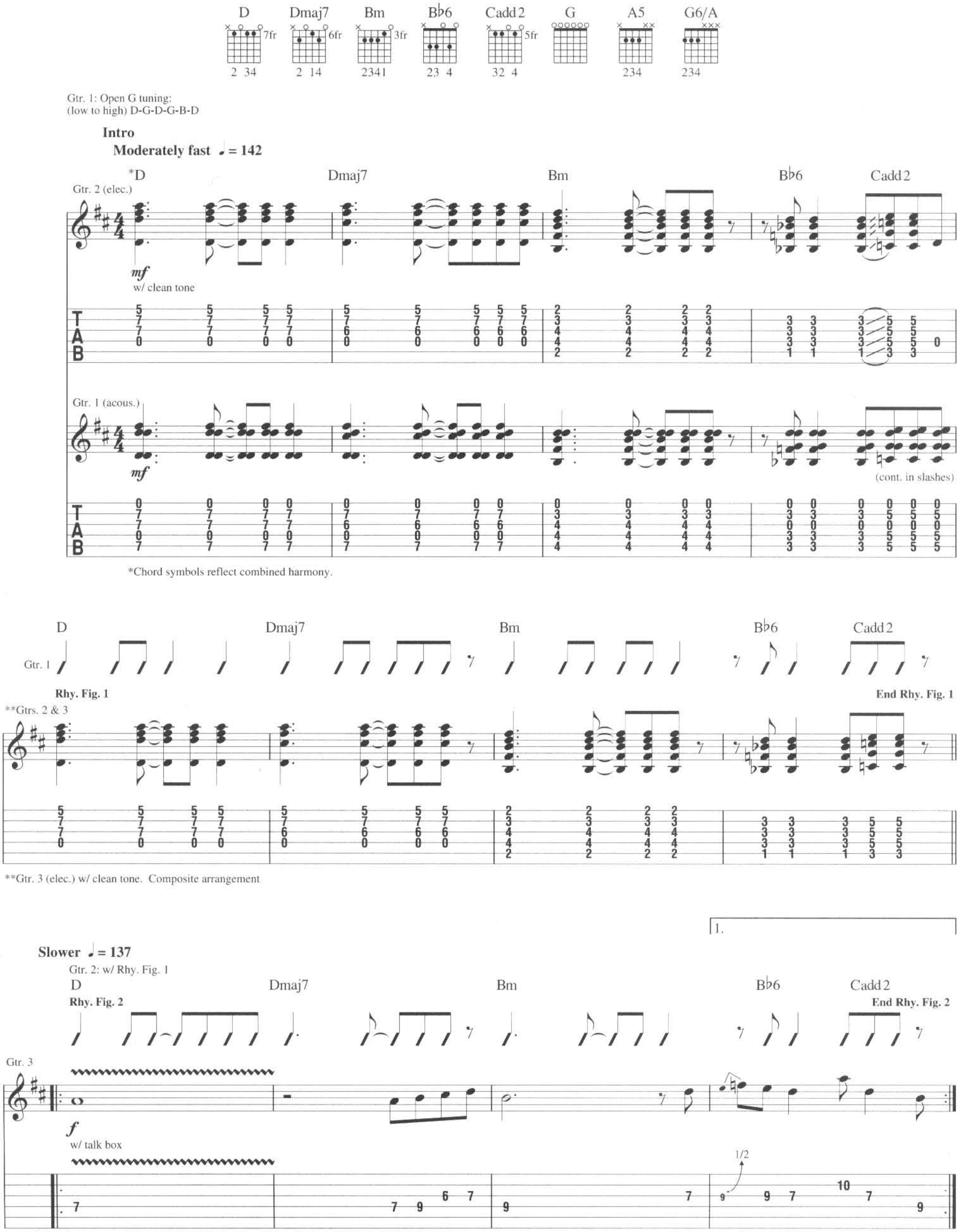

C G5 F♯5 G5 F♯5 G5 F♯5 D5 A
plain shame, no mat - ter which way you turn.
let ring
C G5 F♯5 G5 F♯5 G5 F♯5 G5 D
rit.
let ring
rit.
Free time
A N.C.
let ring
let ring
1/2

from *Frampton Comes Alive!*

Show Me the Way

Words and Music by Peter Frampton

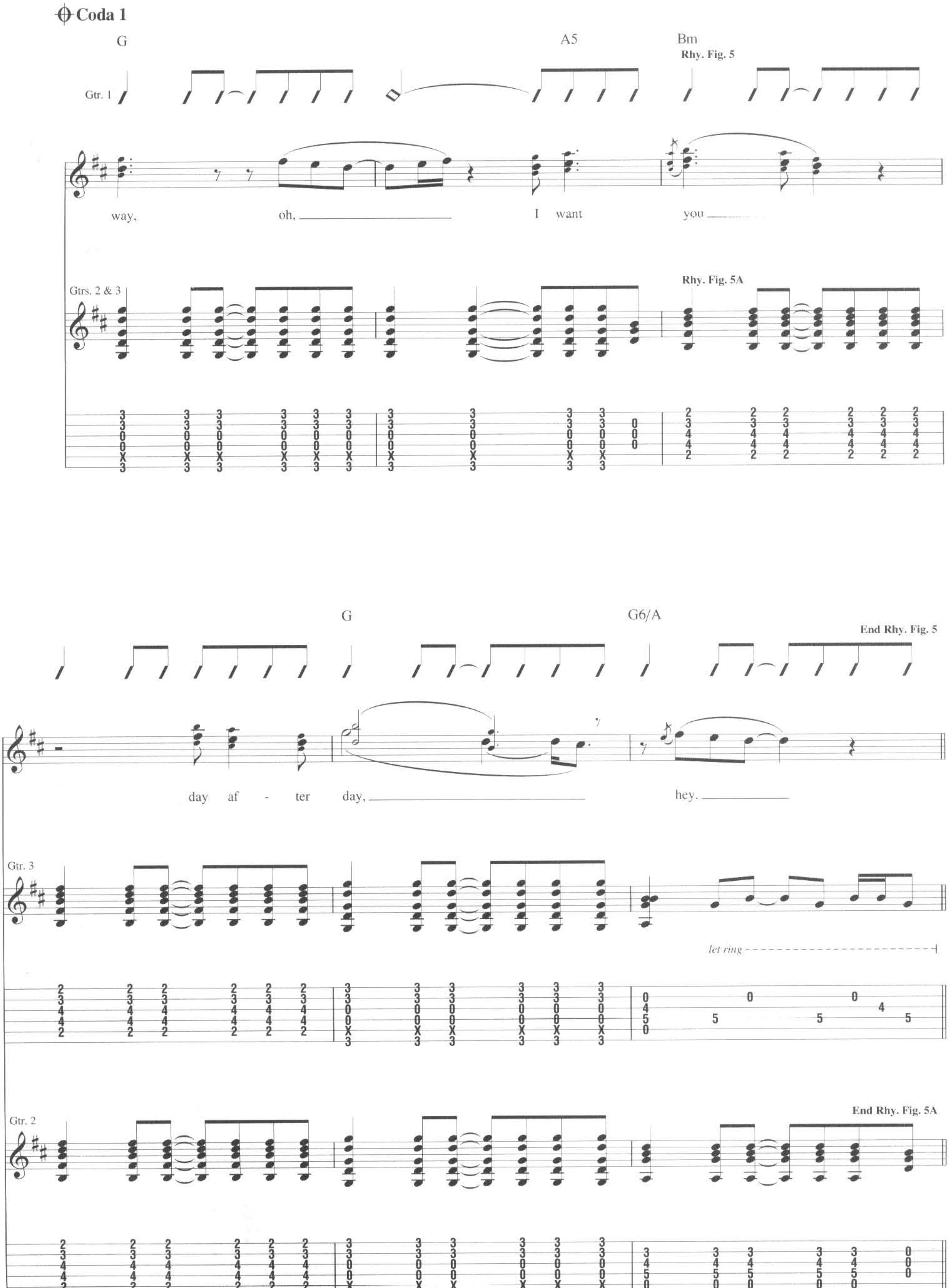
Gtr. 1: Open G tuning:
(low to high) D-G-D-G-B-D




2.
Verse
B♭6
Cadd2
D
Rhy. Fig. 3
1. I won - der how you're feel - ing, there's
I can see no rea - son, you
Gtrs. 2 & 3
Rhy. Fig. 3A
1/2
Dmaj7
Bm
ring - ing in my ears. And no one to re - late
liv - ing on your nerves, when some - one drops a cup
let ring
B♭6
Cadd2
End Rhy. Fig. 3
to 'cept the sea.
and I sub - merge. 4. I'm
End Rhy. Fig. 3A
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 3 (1st 7 meas.)
Gtrs. 2 & 3: w/ Rhy. Fig. 3A (1st 7 meas.)
D
Dmaj7
2. Who can I be - lieve in? I'm kneel - ing on the floor. There
swim - ming in a cir - cle, I feel I'm go - ing down. There
won - der if I'm dream - ing, I feel so un - a - shamed. I


Bm
B♭6
has to be a force, who do I phone?
has to be a fool to play my part.
can't be - lieve this is hap - pen - ing to me.
Bridge
A7sus4
The stars are out and shin - ing, but all I
Well, some - one thought of heal - ing but all I
I watch you when you're sleep - ing, oh then I
Gtrs. 2 & 3
let ring
Gtr. 1
G
A5
Chorus
Bm
real - ly wan - na know...
real - ly wan - na know...
wan - na take your love...
Oh, won't you
Rhy. Fig. 4A
Rhy. Fig. 4
(cont. in slashes)


Bm G A5
End Rhy. Fig. 4
Gtr. 1
(cont. in notation)
show me the way, ev - 'ry - day. I want
Gtrs. 2 & 3
End Rhy. Fig. 4A
To Coda 1
To Coda 2
Bm G G6/A
you to show me the way, yeah.
Gtrs. 2 & 3
Gtr. 1
(2nd & 3rd times, cont. in slashes)
Interlude
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1
D.S. al Coda 1
D Dmaj7 Bm B♭6 Cadd2
3.Well
Gtr. 3
f
w/ talk box
1/2
1/2

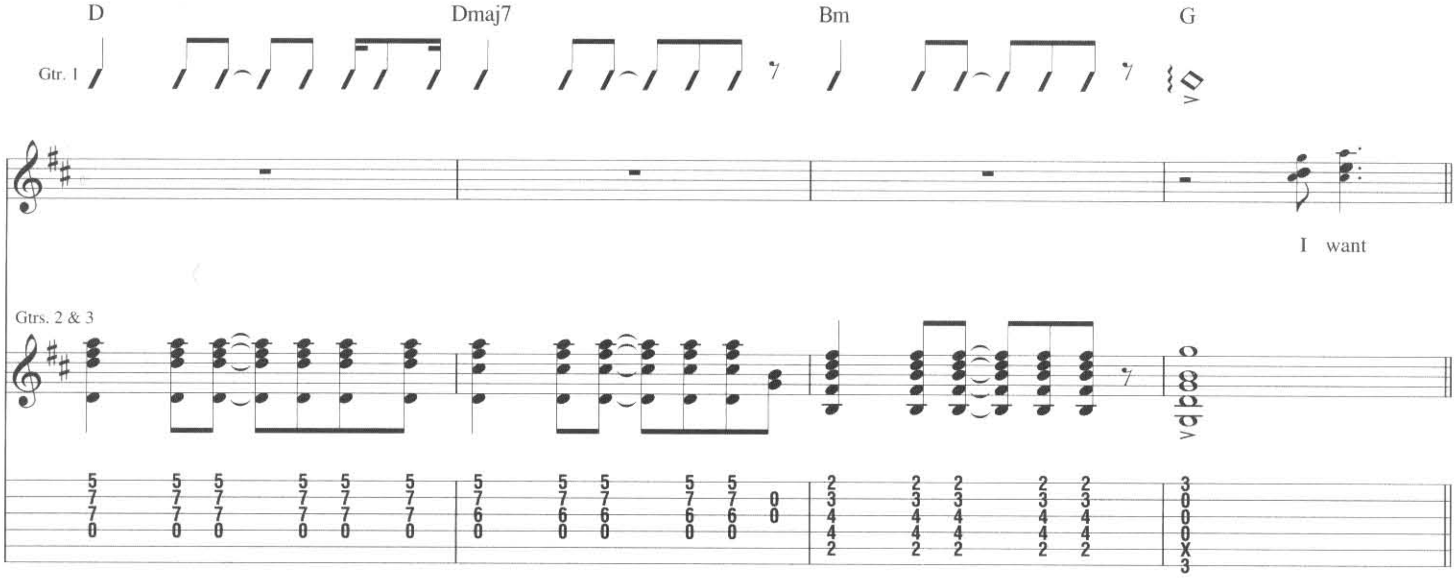

Coda 1
G
A5
Bm
Rhy. Fig. 5
Gtr. 1
way, oh, I want you
Gtrs. 2 & 3
Rhy. Fig. 5A
G
G6/A
End Rhy. Fig. 5
day af - ter day, hey.
Gtr. 3
let ring
Gtr. 2
End Rhy. Fig. 5A

Guitar Solo

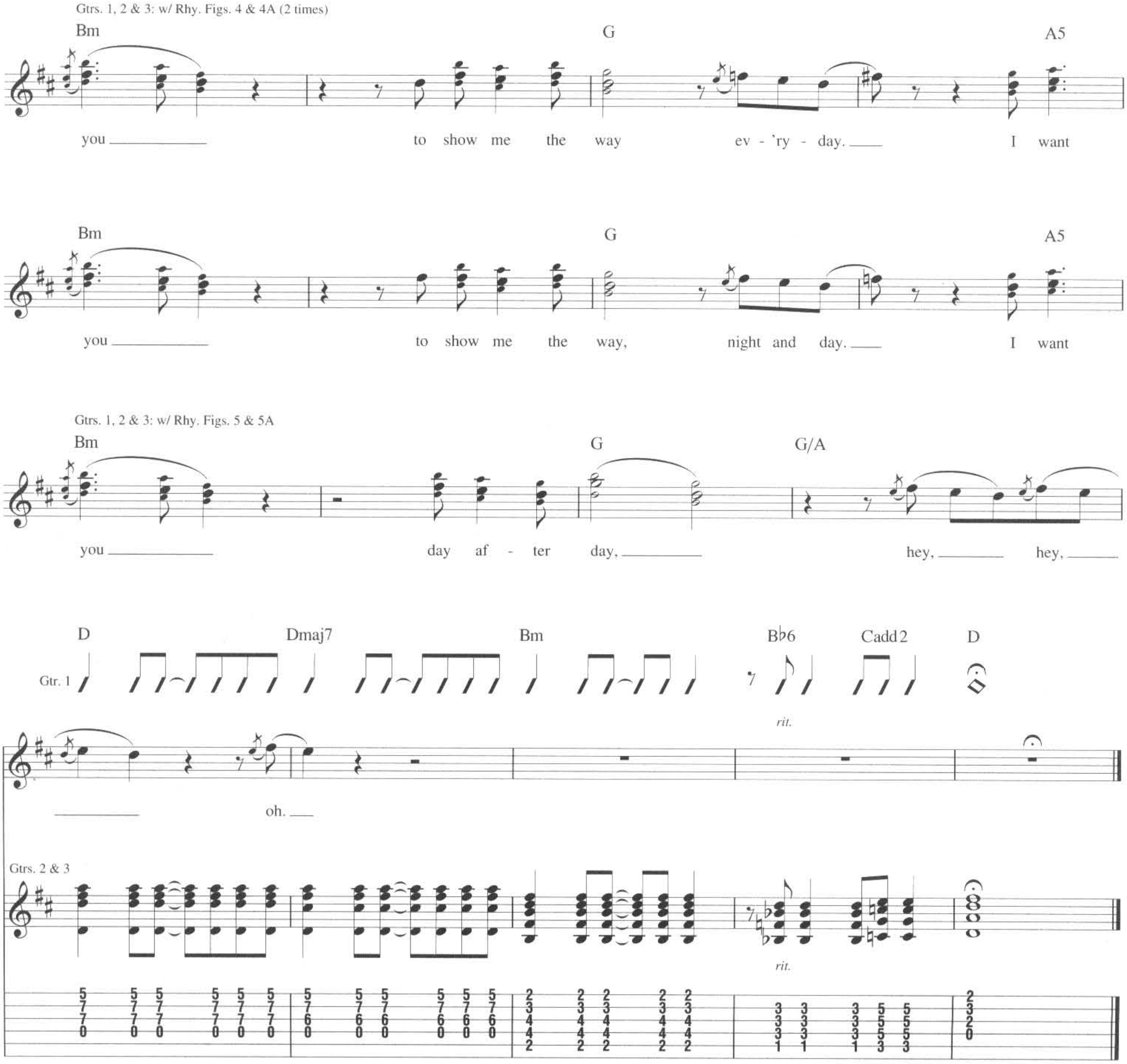

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
D
Dmaj7
Gtr. 3
f
w/ talk box
1/2
Bm
B♭
C
P.M.
3/4
3/4
3/4
Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1st 4 meas.)
D
Dmaj7
1
D.S.S. al Coda 2
Bm
G
Gtr. 1
5. An', I
Gtr. 3
1
1/2
Gtr. 2
let ring


Coda 2
G
A5
way, one more time. I want
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A
Bm
G
A5
you day af - ter day, hey. I want
Gtr. 1: w/ Rhy. Fig. 5 (1st 3 meas.)
Gtrs. 2 & 3: w/ Rhy. Fig. 5A (1st 3 meas.)
Bm
G
G6/A
you day af - ter day, hey.
Gtr. 3
Gtr. 2
Gtr. 1

Interlude



Outro-Chorus



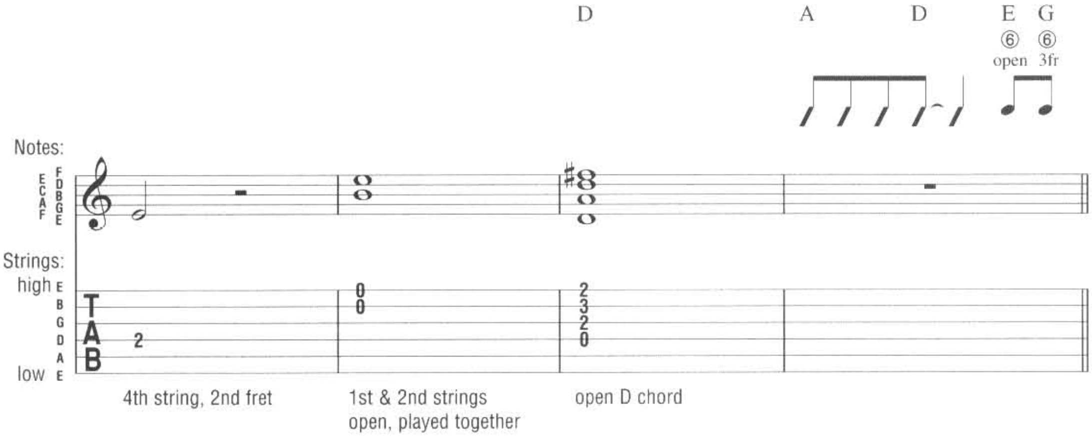
Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

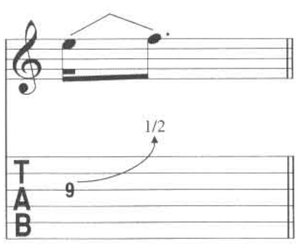
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

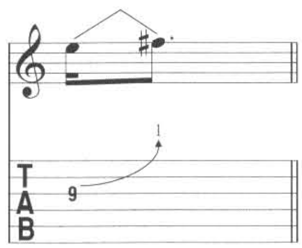


Definitions for Special Guitar Notation

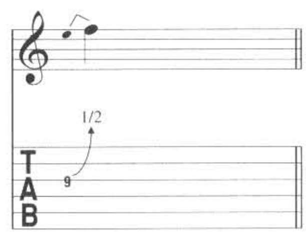
HALF-STEP BEND: Strike the note and bend up 1/2 step.



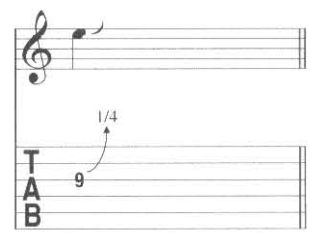
WHOLE-STEP BEND: Strike the note and bend up one step.



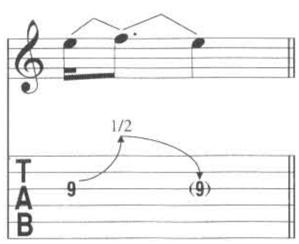
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



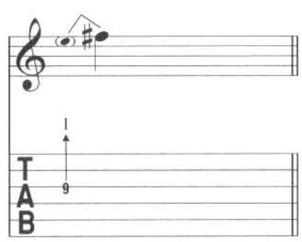
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



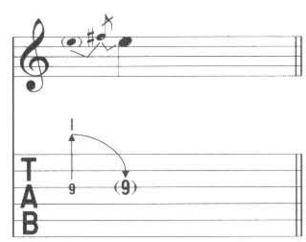
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



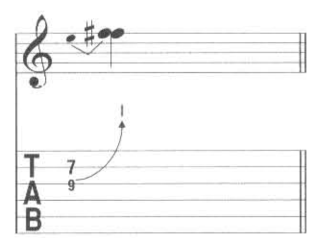
PRE-BEND: Bend the note as indicated, then strike it.



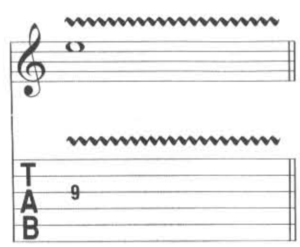
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



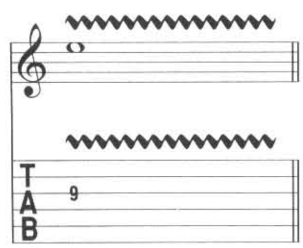
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



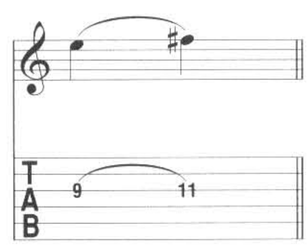
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



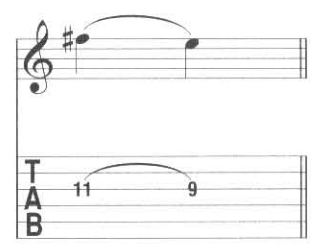
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



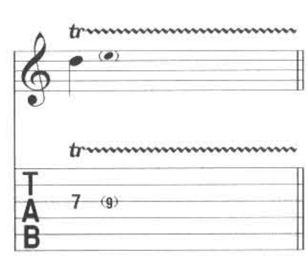
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



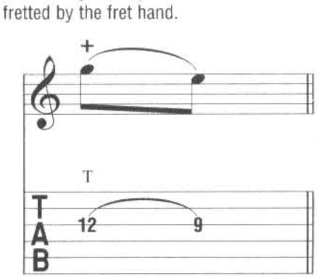
SHIFT SLIDE: Same as legato slide, except the second note is struck.



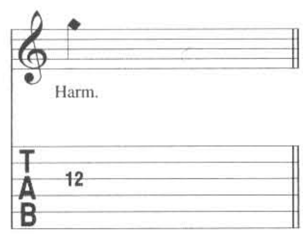
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



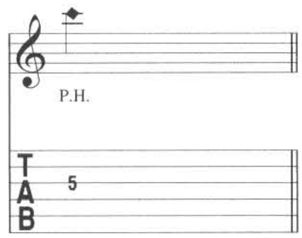
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



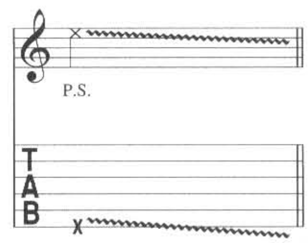
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



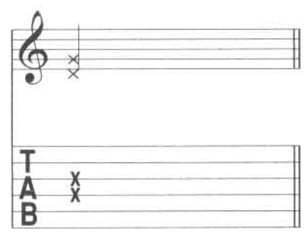
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



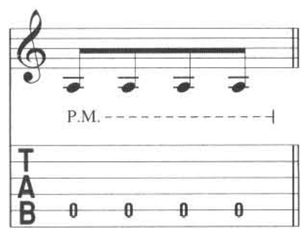
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



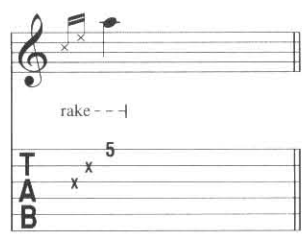
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



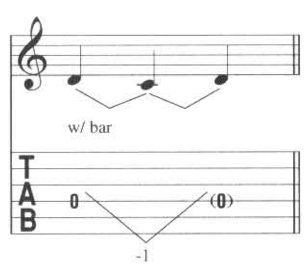
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



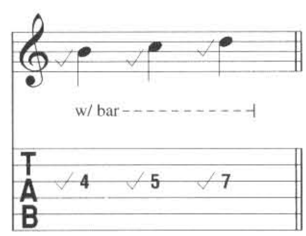
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



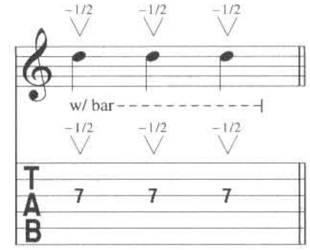
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder).

 *(accent)* • Accentuate note with great intensity.

 *(staccato)* • Play the note short.

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

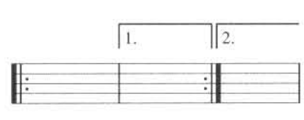
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

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